

**PAPER and the PRINTER**

MAY 1959

*The leading publication in the world of offset-letterpress printing*

THE INLAND  
AND  
AMERICAN

# PRINTER and LITHOGRAPHER

*Combining  
The Inland Printer  
with American Printer  
and Lithographer*

How to Select the Right Paper for the Job  
Practical Short Cuts in Estimating Paper  
How New White-White Papers Affect Printer  
Making Screen Negatives for Offset Printing  
How to Determine Sheet Spoilage Percentages

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# from Linofilm's simple keyboard

Simplicity means efficiency. Functional, streamlined, the Linofilm keyboard is not over-engineered... yet it is capable of doing every job demanded in the composing room. Famed industrial designer Henry Dreyfuss planned it to use operators' skills to maximum productivity. Efficiency is the word for the whole Linofilm System which carries typesetting through all the processes of the composing room. The Linofilm System is now available for sale or lease. Your Linotype Agency will be pleased to provide all details.



**they never stop trying**

After a lapse of 37 years, Bellini will again attempt to win the America's Cup, symbol of yachting supremacy.



## MYSTERY

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High in a Deadly Glow... A mystery that hangs 10 miles high on the dark brink of night...

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WHITE CORN	6¢

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**LONGHORN CHEESE**  
**CANNED HAM**



**MERGENTHALER LINOTYPE COMPANY**  
29 Ryerson Street, Brooklyn 5, N. Y.



# What is BRIGHTYPE®?

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What is Brightype? That is a question being asked by a number of people today in the graphic arts field. This page will try to answer some of the more obvious questions about Brightype. If you want additional information send for your free copy of the new Brightype folder about the remarkable possibilities of this new conversion process.

**Q. What is Brightype?**

**A.** Brightype is a new process to reproduce metal type forms and letterpress plates **directly** onto photographic film or paper.

**Q. In what printing processes would I use type on Brightype film?**

**A.** All offset lithography and gravure use material in film form. Silk screen techniques also use photographic methods to good advantage. Letterpress uses type on film in many cases when photoengraving is involved, and in its newer developments, such as Dow etch, photopolymer and other chemical processes, material on film is playing an increasingly important part. Brightype is adaptable to all of these.

**Q. How does Brightype compare in quality with photographic typesetting processes?**

**A.** The Brightype reproduction is of highest quality in sharpness, fidelity and evenness, with none of the occasional faults of conventional printed proofs, such as halations, fuzziness, uneven impression, etc.

**Q. How are corrections handled?**

**A.** Author's alterations in copy or spacing, as well as ordinary proofreader's corrections, are made in the usual manner in the metal type form **before** Brightype reproduction is made. There is no need to photograph the form until it has been finally ok'd, and accordingly corrections on film are eliminated.

**Q. Can any camera be used in the Brightype process?**

**A.** The Brightype camera has been specially designed for its process. It combines a **light source in motion** with precision engineering to accommodate either type forms or letterpress plates, and Brightype patented features cannot be duplicated on any other camera.

**Q. Can I use existing photoengravings or other letterpress plates in Brightype?**

**A.** Brightype reproduces even fine screen halftones **faithfully** by the same preparation methods as used on metal type. These can be done separately, or included in the makeup of the type form, thus furnishing a **single** piece of film combining both halftones and type without any stripping. Line engravings, electrotypes, etc., are similarly handled.

**Q. Can worn type or plates be Brightyped?**

**A.** A unique feature of the Brightype camera is its unusual faculty of reproducing rounded-off worn surfaces in restored, almost-perfect form. Mixtures of such worn type combined with brand-new type appear on the film in surprisingly even color.

**Q. How large a form can be Brightyped?**

**A.** The Brightype camera photographs up to:  
Maximum image size . . . . . 30 inch circle  
Maximum rectangle . . . . . 18 x 24 inches

**Q. Are there other applications for the Brightype camera?**

**A.** Very fine results have been obtained in photographing mechanical pasteups. The moving light source eliminates pasteup shadows, produces a sharp reproduction, and compensates for less-than-perfect type proofs to some degree.

---

**Ludlow Typograph Company** 2032 Clybourn Avenue, Chicago 14

as **R** is to medicine

s&H is to printing **S&H**

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*"Coast to Coast"*

# The Inland and American PRINTER and LITHOGRAPHER



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## LEADING ARTICLES

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*Today's commercial printers and lithographers must determine what printed piece is designed to do, recommend suitable paper*

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*More errors are made in determining paper costs than in any other item on the estimate sheet; here are methods and time savers*

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*Spoilage percentages vary widely depending upon number of times sheet goes through press; many printers fail to allow enough*

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*Crown Zellerbach Corp. has developed a method for double coating printing papers in continuous operation on the paper machine*

**How Air Conditioning Can Be a Help to the Printer** 58  
*Offset and letterpress printers understand its advantages but few do anything about it; greatest saving can be in the pressroom*

**Paper Chemistry Institute Aids the Paper Industry** 60  
*130 paper and board mill members contribute \$750,000 per year in dues; new research group concerned with paper printability*

**Making Screen Negatives for Printing by Lithography** 62  
*Here are steps to follow in converting color-corrected continuous-tone positives to negatives with halftone or contact screen*

**My Cuteness Paid Off But It was Dangerous Business** 64  
*You all know the "cute salesman" type, the one who never should have been a salesman—I learned my lesson about him early*

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Front cover design by LeRoy Barfuss, Houston, Texas

For contents of previous issues of The Inland Printer and American Printer and Lithographer, consult the Industrial Arts Index in your library



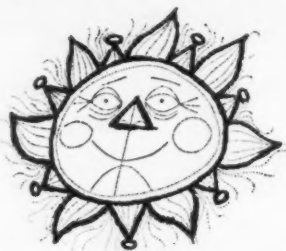
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## SOMETHING NEW



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—engraving negatives

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## LETTERS TO THE EDITOR

### Specifications, If You Please

I wish offers of used printing equipment would state the serial number, year of manufacture, and price.

—J. W. Nestler, Mercury Printing Co., Tampa, Fla.

### Plantin for Patron Saint

Alexander Lawson in his article in your January issue (page 56) speaks of Baskerville as being eccentric. Too true! Like all men of genius, John was ahead of his time, thus beyond the comprehension of his immediate contemporaries. Franklin was both his friend and admirer.

About patron saints of printing—Gutenberg, Fust, and Schoeffer? Yes, but our knowledge of them is rather vague. My choice is Plantin of Antwerp. Though not an artist-printer, he did establish a business which continued from 1555 until the middle of the 19th century. Some years ago I visited the Plantin-Moretus Museum in Antwerp, Belgium. Never had I been so impressed as with that.

William Dana Orcutt says, "It is not usual to associate romance or beauty with a printing office, yet the relics of the Plantin Press . . . represent both." I say "Amen."

True that in the 16th century printing had changed and become a liberal art, but Plantin, being both a liberal artist and a practical businessman, met the demands of the times and his works far surpassed that of any other printer of the period.

Would that this shrine could have been more publicized during the Brussels Fair so Americans who love the graphic arts would have visited Antwerp, which is only about 30 miles away.

I shall be retiring in the near future and it is my hope to work up an illustrated lecture on Plantin and the Museum.

—Paul Knox, Commercial Press of Elmira, Inc., Elmira, N.Y.

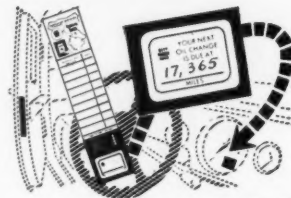
### Major Oversight Caught

I would like to point out that on page 76 of your February issue Mr. Halpern makes a statement which is not quite correct. Mr. Halpern indicates that "Today it is practically impossible to purchase a small job cylinder press for less than \$10,000." This is to inform you that the Miehle Vertical today sells for \$7,400 f.o.b. Chicago. This price has been maintained for over five years now.

—G. W. Bassett, Miehle Co., division of Miehle-Goss-Dexter, Inc., Chicago

### The Cover This Month

was designed by LeRoy Barfuss, recently named art director of Sorg Printing Co. of Texas. He has designed many of our covers in recent years. Large reverse display face is Bauer Fortune Extra Bold. Smaller faces at top of design are Bauer Venus. Type listing articles is Linotype Spartan.



IDEA NO. 153

### Sticker with a "Kicker"

Most oil change stickers go inside the car's door post . . . and are often overlooked. So Don Watters, Sales Promotion Mgr. for Kerr-McGee Oil Industries, Inc., Oklahoma City, designed this special one for Deep Rock products. The attendant attaches the top part the regular way (printed on Kleen-Stik, it goes on quick 'n easy). Then he marks the next oil-change mileage on the tear-off tab, and affixes it near the speedometer dial. (O.K., odometer, if you insist!) Keeps reminding motorists about changing oil . . . and about Deep Rock. Neat production handled by Roy Cornett for Norick Bros., Inc., Okla. City.

## The World's Most Versatile Self-Sticking Adhesive



IDEA NO. 154

### Babies Need Cleaning . . .

And so do these "Pussyfoots" baby shoe displays for Savage Shoes Ltd., of Preston, Ont., Canada. Sales VP Jack Malcolm designed the plastic show pieces with Pat Milsom, pres. of Breithaupt-Milsom, agency. Cute baby photo, plus pix of selling features, done on waterproof Vinyl-Stik—easy to attach, easy to clean with damp cloth. Gorrie Advertising Ltd., Toronto, produced 'em, prexy Bruce Gorrie directing. Result: lots of clean displays, happy dealers, and happy little feet—er, foots!

Take a big step toward putting a real "kick" in your P.O.P. with modern, self-sticking Kleen-Stik displays. Ideas galore from your regular printing source . . . or write for our "Idea-of-the-Month service today!"



# YOU CAN GET HAMMERMILL QUALITY IN ALL THESE GRADES

**HAMMERMILL BOND**—Lends fine appearance, extra strength, greater bulk and snap to letterheads, second sheets, printed forms, advertising enclosures. Clean, bright white and 13 Signal System colors. Famous watermark. Bond, Rippletone and Linen finishes. Envelopes to match.

**HAMMERMILL OFFSET**—Gives extra realism—extra sales appeal to product illustrations. A firm, lint-free sheet which saves ink. Outstandingly level printing surface. Widest choice of finishes, sizes, substance weights of any offset paper. Seven popular colors, too, in Vellum finish.

**HAMMERMILL COVER**—Unusually like-sided for "work and turn"—letterpress or offset. High bulk for weight. Radiant white, 9 fast-to-light colors. Scores, creases, embosses, die-cuts beautifully. Antique, Ripple finishes.

**HAMMERMILL LEDGER**—For sturdy accounting forms that win repeat business because their low-gloss surface reduces eye strain. Takes neat ruling, printing and writing. Three colors. Choice of Ledger or Posting finishes.

**HAMMERMILL Mimeo-BOND**—A lint-free mimeograph paper that is favored by pressmen and operators for colorful sales letters, price lists, menu inserts, etc. Exclusive "air-cushion" surface minimizes set-off. Bright white and 7 colors.

**HAMMERMILL DUPLICATOR**—For fast, trouble-free printing of bulletins, invoices, reports, price changes and other jobs to be later used on spirit or Azograph duplicators. Choice of 7 like-sided colors and clean, bright white.

**DURA-GLO COVER**—Pleases customers because the satin gloss of its plasticized surface can be renewed with a damp cloth. Bright white and 13 sparkling colors. Uncoated side is pure white cover stock.

**COCKLETON BOND**—Lets you provide customers with luxury paper at modest cost. For superior letterheads, in-

surance policies, important documents. Handsome, fluorescent white. Air-dried, tub-sized. Matching envelopes.

**HAMMERMILL INDEX**—Sturdy, card-weight stock with a level, well-sized surface. Excellent choice for index cards and advertising cards and folders. White and 6 lively colors. Wrapped in 100-sheet packages for convenient storage and use.

**HAMMERMILL OPAQUE**—Combines unusual printability with radiant brightness which imparts an extra sparkle to type, solids, illustrations. Extra opacity for two-side printing. Choose from 4 finishes and 6 weights.

**HAMMERMILL SAFETY**—For checks, negotiable instruments and all "money value" printing. Sensitized surface immediately reveals attempted alteration. Strong, durable. Prints well, letterpress or offset. 7 colors, 3 surface designs.

**HAMMERMILL TRANSLUCENT**—A moderately priced paper that meets the growing demand for printed "white-print" masters. Prints well; gives fast, clear whiteprint reproduction. Outstandingly clean.

**WHIPPET BOND**—Balanced, uniform quality, is an outstandingly clean unwatermarked bond paper. Firm surface for fast-running production over all kinds of printing equipment. For business forms, sales and advertising literature. Bright, pleasing white; 6 colors, 4 weights.

**HAMMERMILL WOVE ENVELOPES**—A mill brand white wove envelope you can recommend with pride. Outstanding appearance. Superior bulk. Bright, opaque, well-made, easy to print. Wide choice of popular styles and sizes.

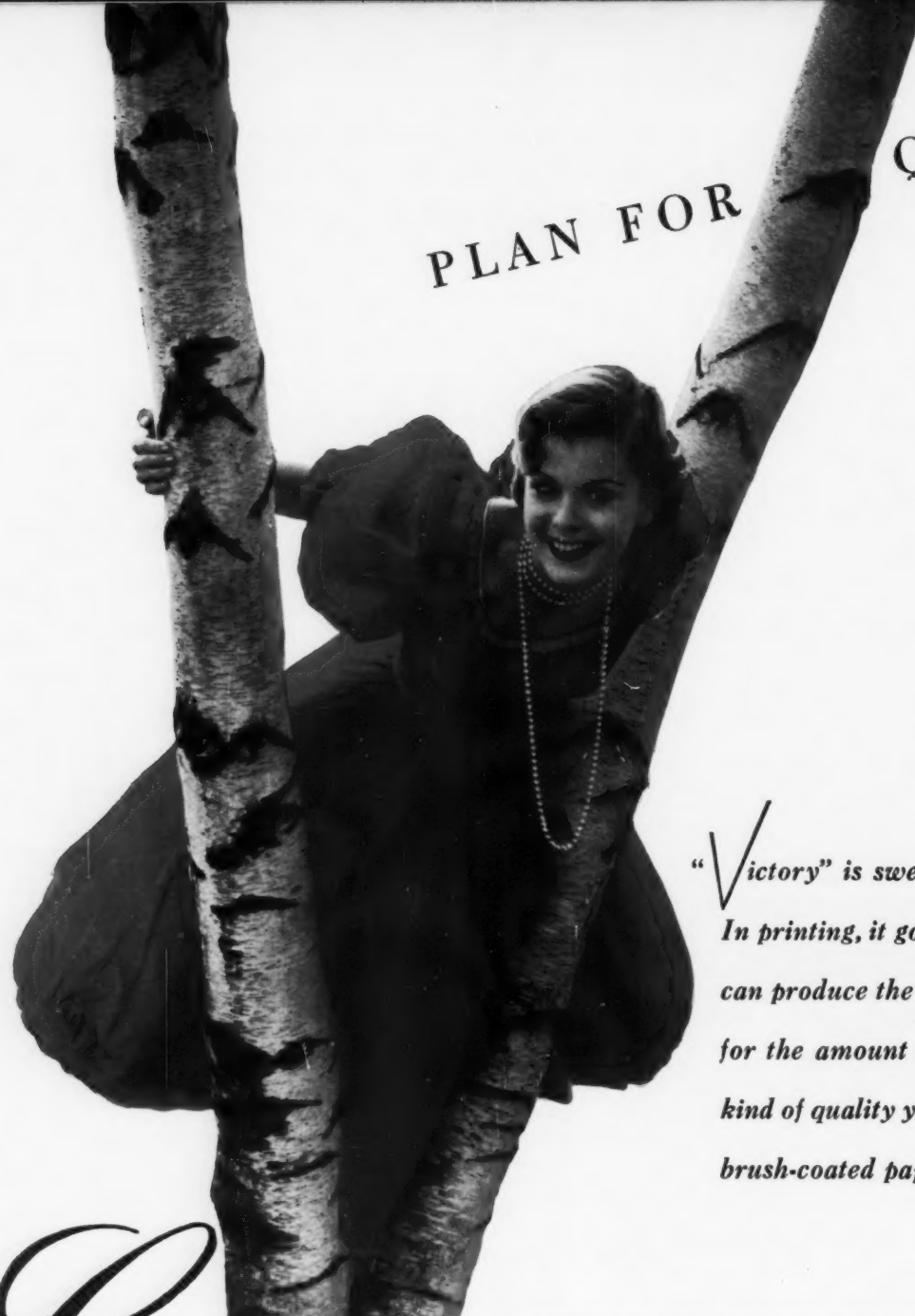
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Very often printed material is the only physical contact between a company and its customers. That is why the paper on which it appears should be carefully selected to insure the best possible impression.

You can be assured of that "quality look" for your printed material when it appears on Mead Papers. The Black & White Offset Enamel selected by Goodyear is just one of many fine grades available from Mead... "the World's Broadest Line of Fine Printing Papers."

### WANT A COPY OF GOODYEAR'S BOOKLET?

We think you would like to examine this excellent example of offset lithography and the quality of Mead Black & White Offset Enamel. We'll be happy to send you a complimentary copy. Just fill in the coupon below and drop it in the mail.



**MEAD PAPERS, INC., Sales Offices in All Principal Cities**

a subsidiary of

**THE MEAD CORPORATION, Dayton 2, Ohio**

*...Imagination in Paper and Packaging*

Advertising Department, Mead Papers, Inc.

118 West First Street, Dayton 2, Ohio

Please send me a complimentary copy of Goodyear's Flooring Booklet.

Name \_\_\_\_\_

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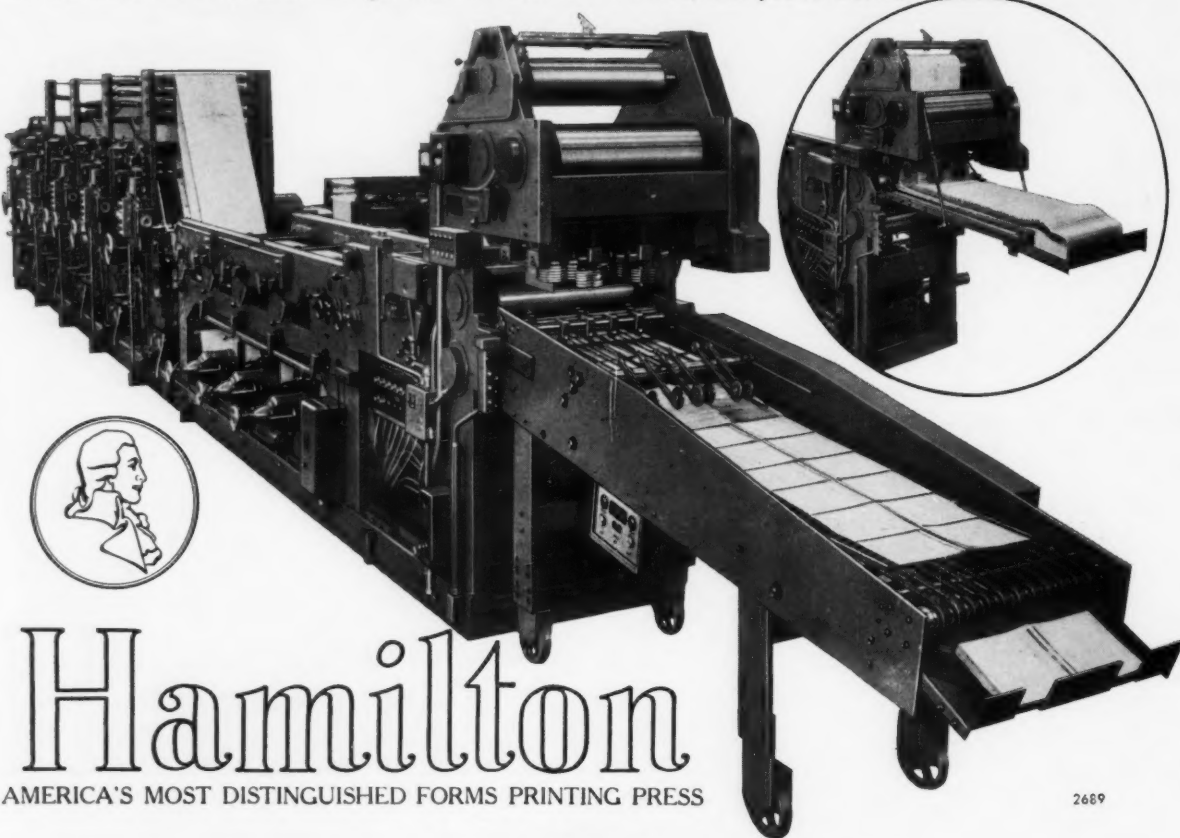


This 17" x 25" dry offset perfecting press for snap-out and continuous business forms production, which we recently delivered, constitutes another outstanding HAMILTON contribution to the printing industry. Five webs are processed simultaneously; printed, punched, numbered, perforated, slit, and collated with carbon paper as required, then cut off, counted, and delivered as snap-out forms, or zig-zag folded and delivered as continuous forms. Operating speed exceeds 400 web feet per minute.

Paper in-feed, web tension, and numbering controls are electronic and automatic. Registration is accom-

plished by remote control push button. Gluing is selective and metered. Trim gathering and disposal unit is built-in.

The modular design of Hamilton Presses allows us great latitude in the application of our principle of unit construction. So we can promise YOU a press which will match your work exactly, and will also provide web speeds and operating economies far greater than you had imagined possible. If you would like to see pictures and read descriptions of other typical Hamilton Presses, send for Information Batch No. 2689. It's free, and you're welcome.



# Hamilton

AMERICA'S MOST DISTINGUISHED FORMS PRINTING PRESS

2689

## FEATURES

### HAMILTON WEB FED DRY OFFSET PRINTING PRESS NO. 9971

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Processes five webs simultaneously at a speed in excess of 400 ft. per minute. Electronic web tension control, and remote control, push button web registering devices. Each web is controlled by a patented, differential paper in-feed length governing device.

#### UNWINDERS —

Four 40" mill roll unwinders with built-in mechanical lifts for positioning the paper rolls, and one 56" mill roll unwinder with built-in mechanical lift and automatic paper side guide.

#### PRINTING —

Three perfecting, dry offset face and back printing units, and two dry offset printing units for face printing only. Swing-back inking units allow easy access to printing cylinders.

#### NUMBERING —

Double face numbering units are provided for each web, with electronic, in-sequence numbering throw-in and throw-out device for each web, and electronic synchronization of numbering for all webs. Special numbering units are

also provided for gang numbering, employing 400 numbering heads.

#### PUNCHING —

File hole punching and line hole punching are accomplished on all webs simultaneously.

#### PERFORATING and SLITTING —

All webs are cross perforated simultaneously, and provision is also made for cross perforating each web independently.

#### COLLATING —

The collating section provides four carbon unwinding units. Metered gluing devices are used, and provision is made for selective gluing of one web or as many webs as desired up to the capacity of the press.

#### DELIVERY —

The combination delivery unit consists of an 8 1/2" and 17" cut-off machine for snap-outs, and an 8 1/2" zig-zag folder for continuous forms. Snap-out forms are delivered, two forms wide, on a batch type delivery unit with electronic counter. This unit is readily removable to accommodate the intermittently fed belt-type delivery table which receives the continuous forms.

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## Dazzling new **SPRINGHILL BOND** is actually whiter than pure-white salt

—YET COSTS NO MORE THAN “OFF-WHITE” BONDS!

**W**HEN YOU FIRST see dazzling Springhill Bond, you sense your eyes are playing tricks on you. It's so *white*! Then you hold a sheet to the light and you're really amazed. No watermark!

The truth is, new Springhill Bond is whiter than any other unwatermarked bond paper on the market. An independent research laboratory proved that new Springhill Bond was *measurably whiter* than pure-white salt, chalk, even surgical cotton!

But this remarkable new paper is more than just white. It's level and uniform, too. And crisp. Just try to pick up a sheet without making a crackling noise!

Compare new Springhill Bond for whiteness, finish, opacity, and “crackle.” Once you do, you'll recommend it.

### Extremely printable

We insure excellent results every time by cutting a sample ream from every reel and having it tested on actual printing presses. Springhill Bond is made to order for offset and letterpress printing.

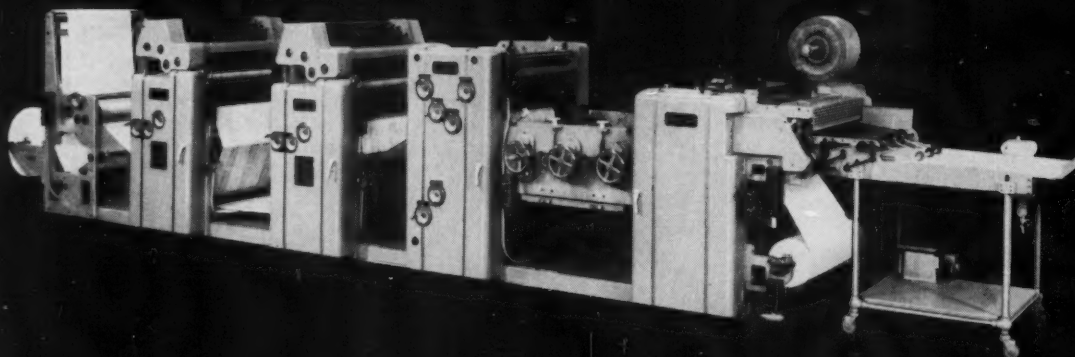
New Springhill Bond and Mimeograph are available in dazzling white and six colors in a complete range of stock sizes and weights. The Springhill line is also available in Dupli-cator and Ledger papers.



Look for this attractive new design. Handy “zip” openers on 8½ x 11 reams. All cartons polyethylene-lined to control humidity.

**INTERNATIONAL PAPER** 220 East 42nd Street, New York 17, N.Y.

## *Speedflex* PRESS UNITS "GEAR TOGETHER"



*You can't buy a better rotary press than a Speedflex*

*for faster, most profitable printing jobs!*

Speedflex presses are built in units which can be combined for production of the most complicated and varied printing jobs. Speedflex presses such as the one above may be composed of single or double roll stand, one or more offset or rubber plate printers, automatic numbering units, or hot spot carbonizer.

Terminal units made in several styles perform bindery operations such as punching all sizes and types of holes; length, cross and jump perforating; pasting; trimming; rewinding; continuous folding and sheeting with either creeper belt or pile delivery.

These "geared together" units complete the job in one fast, continuous operation, with higher quality and greater precision than on sheet fed equipment. This is the fastest way of printing, the best way, the Speedflex way.

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wider latitude in exposure and processing...*

**DU PONT ANNOUNCES**

# **NEW CRONAR<sup>⊕</sup> ORTHO B**

Cronar Ortho B Litho Film is the latest addition to Du Pont's line of "Cronar" graphic arts films. The secret of this film is the combination of a new emulsion providing the best possible balance between high speed and extreme contrast and Du Pont's unique polyester base.

This film allows you maximum exposure and processing latitude. It permits retention of fine detail on line shots and gives you halftones with really hard dots over the entire highlight-shadow range. And its easy-handling characteristics will actually speed up your production cycle.

New Cronar Ortho B, like all other "Cronar" films, holds size even under unfavorable atmospheric conditions, resists kinking, and dries fast—twice as fast as acetate.

Try Cronar Ortho B. You'll find it the most versatile litho film you can use. Available in .004" and .007" thicknesses in standard sizes and put-ups. Call your dealer or contact your Du Pont Technical Representative for a demonstration.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.  
In Canada: Du Pont of Canada Limited, Toronto.



Symbol and CRONAR are Du Pont trademarks  
for polyester graphic arts films.



**Better Things for Better Living . . . through Chemistry**



## Paper values . . . and Penn/Brite Offset

The choice *had* to be close. All the possibilities were good offset papers. All, in fact, were better today than they had ever been.

But only one measured up on all four criteria for the job—

**Brightness:** Exceptional.

**Moisturized:** Precisely at *all* stages of manufacture to run flat on the press without waves or tight edge.

**Printability:** An exceptionally smooth surface for fine reproduction of halftones.

**Price:** Moderate, to meet a budget.

Only one of the branded papers met all these requirements . . . Penn/Brite Offset . . . the value sheet.

If you too have a job requiring quality at a price, it might pay you to examine this fine paper.

More lithographers are using it, and more leading merchants are stocking it, every month. Write today for a swatch book and printed samples. New York & Pennsylvania Co., 425 Park Avenue, New York 22, N. Y.

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Now you can offer top-quality letterpress color printing with a minimum ink inventory! Speed King's 18 popular colors and black are all you need for nine out of ten jobs, yet they intermix perfectly when the customer demands a special color. Your nearest IPI branch has Speed King in handy 1 and 5 lb. cans . . . ready to do your presses proud!

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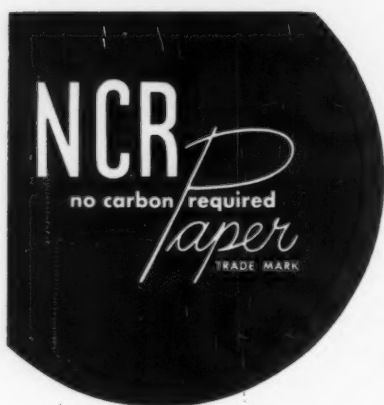


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CORPORATION DIVISION

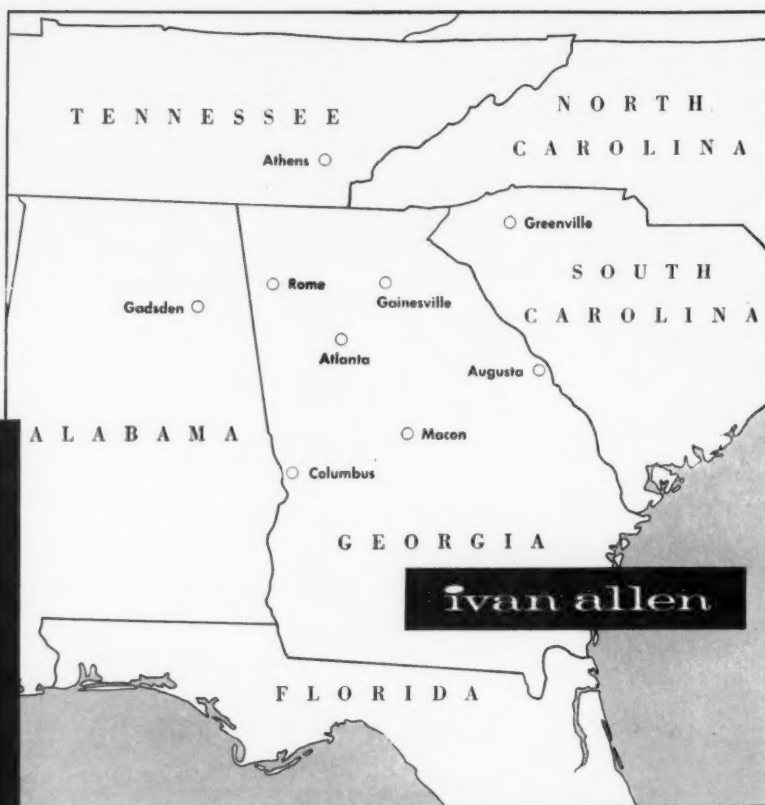
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WILLIAM H. GLENN, JR., President of the Ivan Allen Company.



BRANCH STORE LOCATIONS of the Ivan Allen Company, largest office equipment and supply firm in the South, with headquarters in Atlanta.

"NCR PAPER creates new business ...  
**provides profits**  
 in a highly competitive field."—Ivan Allen Company, Atlanta, Ga.

"When NCR Paper was first introduced, we used it in our Amco Set snap-out forms for multiple-copy work. NCR Paper now accounts for a major portion of our snap-out forms sales. The use of NCR Paper for many kinds of accounting machine forms, receipt books, and inter-office forms enables us to secure profitable new business in an area where business forms printing is highly competitive.

"We highly recommend NCR Pa-

per to any printer who is facing severe competition, yet wants a good profit to assure the continued success and expansion of his business. We believe every printer can secure profitable new sales through the imaginative use of NCR Paper in creating improved forms for his customers."

*W. H. Glenn, Jr.*

President, Ivan Allen Company

NCR Paper's market for business forms is tremendous! Investigate today. NCR Paper is available in sheet stock at local paper suppliers in bond, ledger and tag grades. For roll stock, write to: The National Cash Register Company, Dayton 9, Ohio



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**CARBON PAPER**

**THE NATIONAL CASH REGISTER COMPANY, Dayton 9, Ohio**

1039 OFFICES IN 121 COUNTRIES • 75 YEARS OF HELPING BUSINESS SAVE MONEY

# NASHUA BRINGS YOU DAVAC\*...THE MODERN LABEL PAPER THAT OBSOLETEES CONVEN- TIONAL GUM STOCK!



Mr. John Porter, Vice-President and Treasurer of Oxford Print, Medford, Mass., says: "Positively no curl, blocking, or press slow-down. New Davac prints as easily as ungummed stock!"

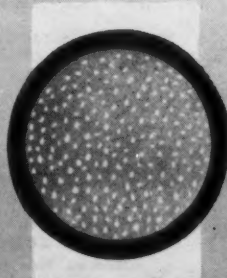
Here is adhesive paper that obsoletes conventional gummed stock...looks, feels, and performs like regular bond!

DAVAC is coated with a matte-like adhesive. This adhesive lets the paper "breathe"...absorb and release moisture, expand and contract without curling. DAVAC stays flat as bond...prints as easily...stores safely...ends customers' curl complaints. Takes ink beautifully, too. Unlike

conventional gummed stock, DAVAC isn't broken nor stack calendered...gives you a mill-perfect printing surface.

DAVAC has been thoroughly proven on presses throughout the country. Thousands of printers like Mr. Porter use it, enthusiastically endorse it. Have your Nashua distributor tell you more about remarkable DAVAC — the original balanced gummed paper. He's listed on the back of this insert.

Microscopic beads of adhesive let DAVAC paper "breathe," thus prevent curl. Matte-like adhesive finish takes ink beautifully when labels must be printed on the adhesive side.



First with the finest in adhesive papers

**NASHUA**  
*Corporation*

\* U.S. Patent #2793966

# This is the adhesive side of **DAVAC** gummed paper!

Note the crisp, sharp printing. DAVAC'S matte-like adhesive is excellent for look-through labels, window stickers, other reverse-side jobs. DAVAC is available through the fine paper merchants listed below. Ask for trial-run sample sheets.

<b>AKRON, OHIO</b> Millcraft Paper Company	<b>COLUMBUS, OHIO</b> Central Ohio Paper Company	<b>INDIANAPOLIS, INDIANA</b> Indiana Paper Company	<b>NASHVILLE, TENNESSEE</b> Bond-Sanders Paper Company	<b>SALT LAKE CITY, UTAH</b> Carpenter Paper Company
<b>ALBANY, NEW YORK</b> Hudson Valley Paper Company	<b>CONCORD, NEW HAMPSHIRE</b> John Carter and Company, Inc.	<b>JACKSON, MISSISSIPPI</b> Jackson Paper Company	<b>NEWARK, NEW JERSEY</b> Central Paper Company	<b>SAN ANTONIO, TEXAS</b> Carpenter Paper Company
<b>ALBUQUERQUE, NEW MEXICO</b> Carpenter Paper Company	<b>DALLAS, TEXAS</b> Carpenter Paper Company	<b>JACKSONVILLE, FLORIDA</b> Jacksonville Paper Company	<b>NEW HAVEN, CONNECTICUT</b> John Carter Company Carter Rice Storrs & Bement	<b>SAN FRANCISCO, CALIFORNIA</b> Bonestell Paper Company Carpenter Paper Company
<b>ALEXANDRIA, LOUISIANA</b> Louisiana Paper Company, Ltd.	<b>DAYTON, OHIO</b> Central Ohio Paper Company	<b>JAMESTOWN, NEW YORK</b> Millcraft Paper Company	<b>NEW ORLEANS, LOUISIANA</b> D and W Paper Company, Inc.	<b>SAVANNAH, GEORGIA</b> The Atlantic Paper Company
<b>ATLANTA, GEORGIA</b> Sloan Paper Company Whitaker Paper Company	<b>DENVER, COLORADO</b> Carpenter Paper Company	<b>KANSAS CITY, MISSOURI</b> Carpenter Paper Company	<b>NEW YORK, NEW YORK</b> Alling and Cory Company Miller & Wright Paper Company Harry Elish Paper Company Linde-Lathrop Paper Co., Inc. Geo. W. Millar and Co., Inc. Whitaker Paper Company	<b>SEATTLE, WASHINGTON</b> Carpenter Paper Company West Coast Paper Company
<b>AUGUSTA, MAINE</b> Carter Rice Storrs & Bement	<b>DES MOINES, IOWA</b> Carpenter Paper Company	<b>KNOXVILLE, TENNESSEE</b> Dillard Paper Company	<b>NORFOLK, VIRGINIA</b> Old Dominion Paper Company	<b>SHREVEPORT, LOUISIANA</b> Louisiana Paper Company, Ltd.
<b>AUSTIN, TEXAS</b> Carpenter Paper Company	<b>DETROIT, MICHIGAN</b> Seaman-Patrick Paper Company Whitaker Paper Company	<b>LINCOLN, NEBRASKA</b> Carpenter Paper Company	<b>OGDEN, UTAH</b> Carpenter Paper Company	<b>SIOUX CITY, IOWA</b> Carpenter Paper Company
<b>BALTIMORE, MARYLAND</b> Whitaker Paper Company White Rose Paper Company	<b>EAST HARTFORD, CONNECTICUT</b> Carter Rice Storrs & Bement	<b>LITTLE ROCK, ARKANSAS</b> Roach Paper Company	<b>OKLAHOMA CITY, OKLAHOMA</b> Carpenter Paper Company	<b>SIOUX FALLS, SOUTH DAKOTA</b> John Leslie Paper Company
<b>BATON ROUGE, LOUISIANA</b> Louisiana Paper Company, Ltd.	<b>EL PASO, TEXAS</b> Carpenter Paper Company	<b>LONGVIEW, TEXAS</b> Etex Paper Company	<b>OMAHA, NEBRASKA</b> Carpenter Paper Company	<b>SPOKANE, WASHINGTON</b> Independent Paper Company
<b>BILLINGS, MONTANA</b> Carpenter Paper Company	<b>FARGO, NORTH DAKOTA</b> John Leslie Paper Company	<b>LOS ANGELES, CALIFORNIA</b> Carpenter Paper Company Ingram Paper Company	<b>ORLANDO, FLORIDA</b> Central Paper Company	<b>SPRINGFIELD, MASSACHUSETTS</b> Carter Rice Storrs & Bement
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<b>BUFFALO, NEW YORK</b> Alling and Cory Company	<b>GRAND ISLAND, NEBRASKA</b> Carpenter Paper Company	<b>MACON, GEORGIA</b> Macon Paper Company	<b>PORTLAND, OREGON</b> Carter Rice and Company	<b>TAMPA, FLORIDA</b> Tampa Paper Company
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	<b>HOUSTON, TEXAS</b> Carpenter Paper Company	<b>MONTGOMERY, ALABAMA</b> Weaver Paper Company		<b>WILMINGTON, NORTH CAROLINA</b> Dillard Paper Company
				<b>WORCESTER, MASSACHUSETTS</b> Carter Rice Storrs & Bement

There is only one **DAVAC** order it by name!



r!

# ATF

## news

HOW TO DIVERSIFY PROFITABLY—see inside...

AMERICAN TYPE FOUNDERS

ISSUE NO. 6

ELIZABETH, NEW JERSEY

## NEW: Three Models of ATF Senator Cutter Available with Electronic Spacers

The low cost of the new ATF Senator Spacer will make it possible for many printing plants, who have not previously considered a *cutter-with-spacer*, to have a completely modern cutting operation for the first time.

The moderately-priced ATF Senator is being delivered in three models—32 $\frac{1}{4}$ -inch; 41 $\frac{3}{4}$ -inch; and 52-inch. *All three are available with the Senator Electronic Spacer.*

The 32-, 42- and 52-inch Spacer models, the most economical on the market, cost only moderately more than standard ATF Senator models.

### Strenuously Tested

Field tests have shown that the Senator Cutter-with-Spacer is accurate and fast as well as economical. *Precision spacing is accurate to within .002 inch.* A feature of the spacer's highly mod-

ern engineering is a back gauge electronically controlled by signals push button-recorded on magnetic tape.

### Single-Panel Operation

All the ATF Senator spacers are easy to set: Everything is done by push buttons located on one panel. For a complete series of cuts, an operator brings the back gauge to desired cutting position and presses "Mark" and "Record" buttons. Signal is entered, and spacer set for Cut-and-Advance—merely by pressing a "Repeat" button. After that, operation is automatic.

### Modern Engineering

All signals are magnetic. The tape is not physically marked, notched or touched in any way. No dust, lint, dirt, humidity or vibration problems.

The cutter is easily handled by any

qualified operator who has been given brief instruction.

### Removing Signals

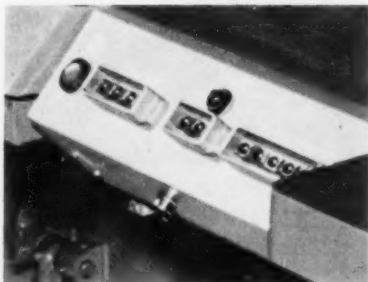
To remove signals, the "Cancel" button is pushed and the back gauge run over one or more signals as desired. The electronic nature of the controls eliminates the use of conventional mechanical stops. Tape may be stored for repeat jobs without loss of settings. New tape is inserted in a moment.

### Four Separate Channels

The ATF Senator features four separate channels to record four completely different series of cuts. The third and fourth channels can be combined to operate in sequence for automatic forward-and-backward spacing. There are two spacing speeds: fast for long travel; slow for short distances.

*cont. on page 2*

Fred Seybold (center), ATF cutter engineer, demonstrates fine precision cutting on the 52" ATF Senator Electronic Spacer to DeWitt G. Manley, Vice President (left), General Printing Equipment Division, and Walter Kubilius, Technical Publications Director. Below: Push-button simplicity: All operations on the Electronic Spacer are quickly recorded and reproduced by a few push buttons.



cont. from page 1

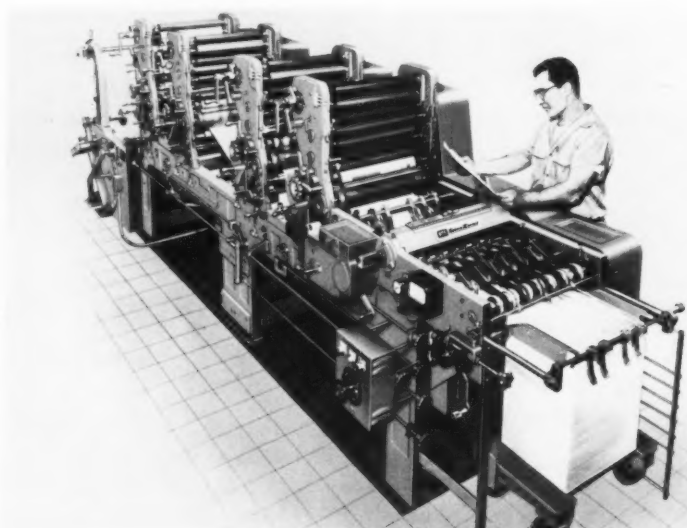
### Two-Way Program Correction

The entire cutting program—and even simple points—can be corrected forward or backward to compensate for paper shrinkage, margin variations or other changes in sheet.

A safety lock prevents accidental or unauthorized use of the spacer. It may be switched off at any time for normal operation.

Literature showing details of the ATF Senator Cutter-with-Spacer will be available. We will be pleased to see that you receive a copy. Write: Editor, ATF News, 200 Elmora Avenue, Elizabeth, N. J.

Condensed Specifications	ATF-Senator 32½"	ATF-Senator 41¾"	ATF-Senator 52"
Width between frames	32½"	41¾"	52"
Cuts per minute	42	42	42
Clamp opening	4"	4¾"	5½"
Length of table in front of knife	24¾"	24½"	26¾"
Height of table	36¾"	36¾"	36¾"
Motor	3 H.P., 220 V., 60 Cyc., 3 Phase	4 H.P., 220 V., 60 Cyc., 3 Phase	5½ H.P., 220 V., 60 Cyc., 3 Phase



## Four-Color Green Hornet Helps Web Color Process Corp. to Diversify Operations



"We're trying to stay *ahead* of the trend. That's why we put in a Four-Color ATF Green Hornet," says Marvin Radlauer,

President, Web Color Process Corp., New York.

"Some of my printer friends thought we were pretty daring when we ordered one of the first four-color 'Hornets'. They wondered if we'd be able to keep it busy. But look at it. We're running two shifts—overtime on both. And there's a backlog of jobs waiting.

"First we had to go out and get business for the 'Hornet'. But, after the word and samples got around, the

jobs started coming to us."

The compact Four-Color Green Hornet fits easily into the floor plan of Web Color's well-known operation at 131 Varick Street.

### Quality and Quantity

Web Color uses the Green Hornet for jobs demanding both quality and quantity. When ATF News was visiting the plant, record club letters were being turned out at a rate of 44,000 an hour! The entire print order was 1,200,000; and Mr. Radlauer's man was printing two-up.

Mr. Radlauer pointed out the special imprinter he had asked ATF to install. This imprinter, perfectly synchronized to the overall operation,

was turning out 44,000 "written" executive signatures an hour in a fifth color, as the final printing step. The press delivered sheets finished on three sides—requiring only one more trim before folding.

### Many Uses for Green Hornet

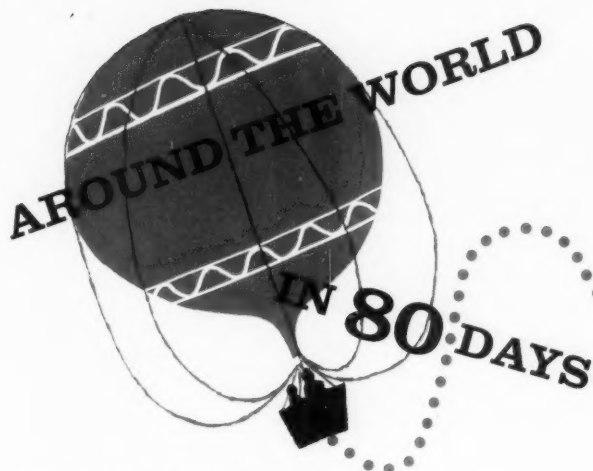
There are many ways to use the four-color Green Hornet. It prints an 11"x17" form, four colors on one side, two colors on each side, or one color on one side and three on the other.

As with the two-color "Hornet," the four-color prints from *rolls* of paper—from lightest bond to 120-lb. offset. When printing on one side only, stock up to .007" thick may be used because the web of paper travels straight through the printing units.

Plate costs are less than for a sheet-fed press of comparable production capacity. It is easy to bleed a full 11"x17" form or two 8½"x11" jobs. The ATF Green Hornet faithfully reproduces halftones, Ben Days, line art and type.

Register is adjusted while the press is running...a new-style wedge system makes plate lockup much faster...printing units feature inking systems complete with drop ink fountain blade for easy cleaning...you can perforate or slit, the running way of the web, on the "Hornet." It also features stream delivery and a non-stop unloading system.

If you would like further information and specifications on the *four-color* (or *two-color*) ATF Green Hornet, write Editor, ATF News, 200 Elmora Avenue, Elizabeth, N. J.



**"Around the World's"  
Acclaimed Epilogue Features  
Craw Clarendon Exclusively**

The late Mike Todd's herculean motion picture, "Around the World in Eighty Days," is still piling up record grosses and world acclaim. As of January 7, 1959, according to the editors of *Variety*, it was already the fourth largest box office draw of all time, bringing in \$17,600,000 (surpassed only by "Gone With the Wind," "The Ten Commandments," and "The Bridge on the River Kwai"). And now, as the film is in universal distribution at circuit and neighborhood theaters, still more records can be expected to topple.

To the millions who have seen the film, one of the memorable aspects is the full-color "Epilogue," which serves both as credit titles and an entertaining cartoon-and-typographic recap of the entire picture.

These titles have won awards in their own right, and have been regarded by some critics as having greater artistic achievement than the film itself. Theater managers note that this Epilogue keeps audiences in their seats, because it is such an appropriate conclusion to this remarkable production.

This is exactly what Graphic Artist Saul Bass had in mind.

In designing these frames, Mr. Bass chose ATF Craw Clarendon from the thousands of faces available. And he used it *exclusively*.

This is what Mr. Bass says about this ATF type face:

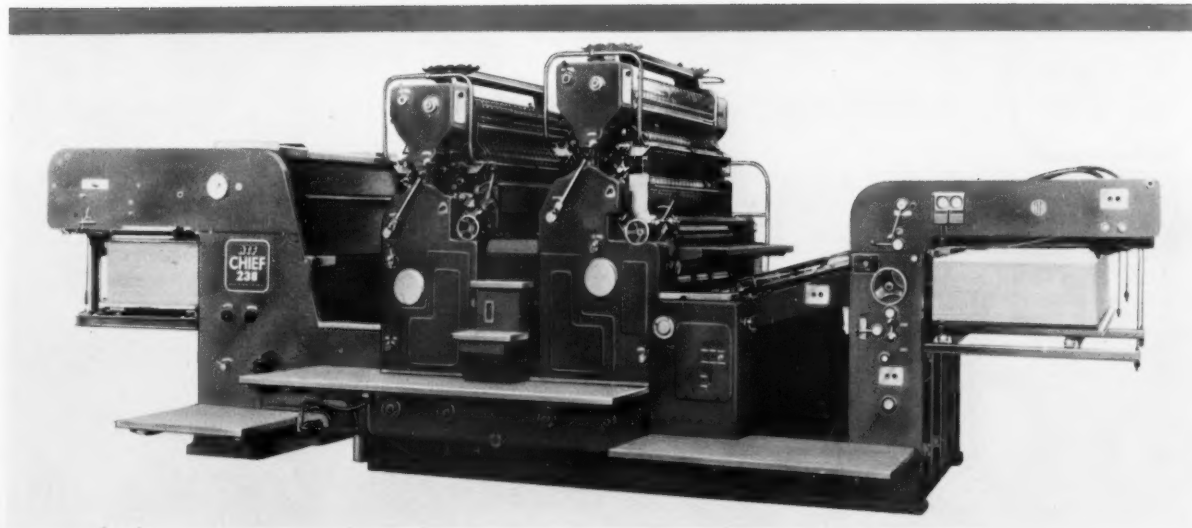
"I used Craw Clarendon for the Epilogue primarily for reasons of legibility and clarity and also for its capacity to reflect the period character projected by the Epilogue.

"The face seems to be able to take on the coloration of its surroundings, so that while it is not intrinsically a period type face, in the case of the Epilogue it was receptive to the period 'feel'. At the same time it seems to work very well for other needs and other times."

We have prepared a brochure on Mr. Bass' use of ATF Craw Clarendon. It contains actual frames from "Around the World..." If you would like a copy, just drop a line to: Editor, ATF News, 200 Elmora Avenue, Elizabeth, N. J.

**CRAW  
CLARENDON**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ&  
abcdefghijklmnopqrstuvwxyz  
.,;:-!?"'"-1234567890\$**



This ATF Chief 238 is one of a new series of three fast two-color presses equipped with a pre-register system that assures

first-class work at top speeds. Chief 238 prints sheets up to 25 1/2 x 38 1/2" at 7500 iph. Chief 250, 36 1/4 x 50" at 6500 iph

and Chief 255, 38 x 55" at 6000 iph. Write for data sheet on these presses and their time- and profit-saving features.



Remember, now you  
can get your  
3M offset supplies  
from ATF

Read what a New York printer (name on request) writes about Minnesota Mining and Manufacturing Company's line of offset plates:

● "This was the first time that we tried pre-sensitized plates on your 20x26 press and the results were so spectacular that we felt compelled to let you know about it.

"This press printed exactly what was on the plate. In the first place the artwork for the enclosed press sheet was extremely dark. If we would have burned a regular zinc or aluminum albumen plate, it would have printed at least 20% darker than the actual photographs. However, as you can see, this was not the result. The transfer was so exact that the slight difference can only be attributed to the exposure of the plate.

"Because of the way this press utilized the properties of a 3M pre-sensitized plate, we have decided to use this plate exclusively on all future runs that require any quality printing." ●

ATF sales and service staffs, are ready to show you the proper use and application of 3M materials. And each ATF sales office is maintaining an

adequate inventory, to insure prompt delivery to ATF customers.

Plates are available in sizes from 8½"x12" up to 47¼"x59", to cover every standard press model. 3M Brand Offset Plates are aluminum, grainless, and pre-sensitized. They're ready for exposure when taken out of the package—without any processing at all. They can take screens up to 300 lines. There's no need to set up a special program for storing or handling 3M plates. They have a shelf life of six months—are relatively unaffected by heat or humidity when packaged—and are not subject to dark reaction after exposure.

For processing these 3M Brand Offset Plates, you have available six different items: Image Developer, Plate Cleaner, Long-Run Lacquer, Process Gum, Fountain Solution Concentrate, and Positive Plate Desensitizer. These solutions were developed specifically for the 3M line of plates, and they combine easy handling with top quality results.

### "SHOP HINTS"

Thanks for all the hints you are sending us. The first winners will be announced in the next ATF NEWS.



ATF Type faces used in this issue: Lead story headline Caslon 540. Balance in Garamond Old Style and Garamond Bold. "Around the World" story in Craw Clarendon and Craw Clarendon Book.

Make your plans now—  
to visit ATF  
at the 7th Educational  
Graphic Arts Exposition,  
New York Coliseum,  
Sept. 6-12, 1959.

ATF will have a major exhibit. You'll get a good idea of the wide range of ATF's line. You'll be able to personally inspect some of ATF's new 1959 equipment. You'll see the:

Chief 15 Single Color Offset Press  
Chief 20 Single Color Offset Press  
Chief 24 Single Color Offset Press  
Chief 126 Single Color Offset Press  
Chief 226 Two Color Offset Press  
Super Chief Single Color Offset Press

Two Color Green Hornet Web Job Press

ATF Business Forms Press

ATF-Solna 24" Perfector Offset Press

Senator Paper Cutter

ATF Typesetter

ATF Hadego Phototypesetter, with Cabinet

Display of Foundry Type

Flo-Mix and Liqua-Spra

Non-Offset Systems

Watch for detailed information on most of these units in the next issue of ATF News. Then, when you get to the Exposition in September you'll have specific questions to ask your ATF Representative.

**ATF**

*American Type Founders • 200 Elmora Avenue • Elizabeth, N. J.*

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ATLANTA, GEORGIA • 728 Spring Street N.W.	Trinity 3-1663
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**A. E. Heinsohn Printing Machinery and Supplies**

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Tabor 5-8251

ALBUQUERQUE, NEW MEXICO • 5231 Central Avenue West

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SALT LAKE CITY, UTAH • 246 West First South Street

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# This man saves you money



Micrometric uniformity test assures even gauge for Vulcan blankets

**...by making sure you get  
full productive mileage from every  
Vulcan Duroflex and Durofyne Offset Blanket!**

He's a quality control expert with a staff of 24 people who never touch production, but are engaged full-time in *quality control*. They test and inspect every Vulcan offset blanket for even gauge. It's this extra measure of quality control that has helped to make Vulcan the world's largest manufacturer of offset blankets. Try a Vulcan Duroflex or Durofyne blanket... see how it pays off for *you* in clear, precise reproduction, *more profitable press time*.

Another

**REEVES**  
**VULCAN**  
**RUBBER PRODUCT**  
REEVES BROTHERS, INC.

1071 Avenue of the Americas • New York 18, N. Y.

# Two Great New Baumfolders

Like our other sizes—

**Our new 36x48 and 20x26 Goldmines  
Can be yours today at 1956 low prices!**

**Just phone or wire me collect!**

For over forty years your total support has enabled us to furnish Goldmine Baumfolders (you all say folding is your most profitable operation) at within 2% of cost of building and selling.

Have staged a one-man fight against inflation the past three years. Have not increased the low, low 1956 prices although three wage increases (Sept. 1956, another 1957, another 1958).

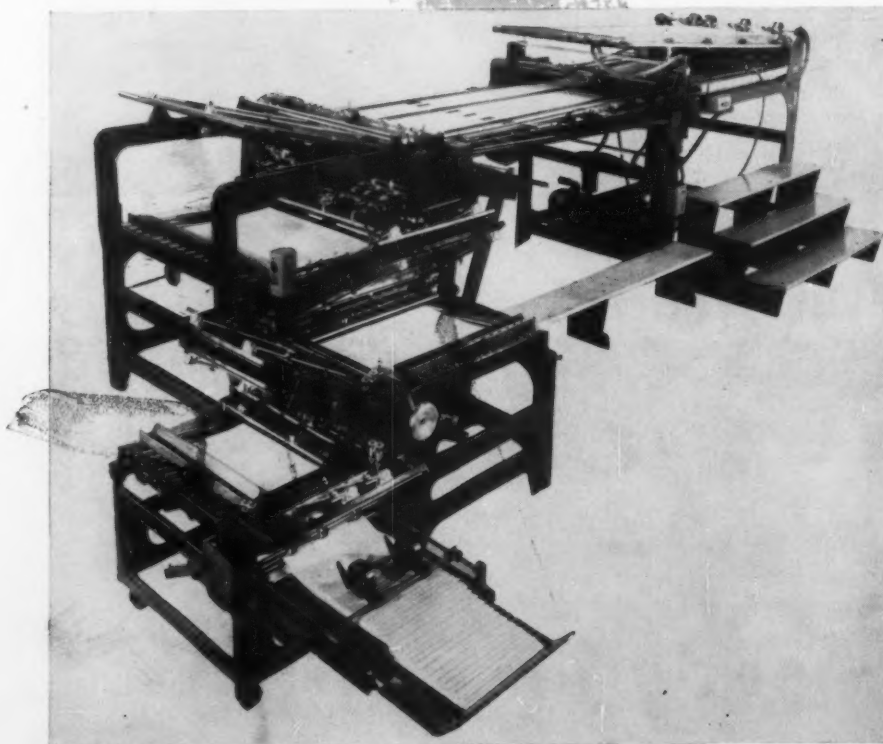
May we suggest you order NOW because we may not be able to hold the line many days longer, for "time does have a stop" . . . even for "Miracles."

1824 "Goldmines" shipped in 1958 in sizes 17½x22½; 22x28; 25x38; 31x46; 39x52. We now proudly announce the NEW 36x48 and the NEW 20x26 Goldmines. Closest precision built and priced on 1956 cost basis.

## New 36x48 Goldmine Baumfolder

**Only \$485 initial; \$335 monthly**

(plus low financing charge)



### VERSATILITY PLUS!

Four fold plates in parallel section, three in eight page; three in 16 page and two in 32 page (for both book and news imposition). Extra plates available for 8 page and 16 page.

**DOUBLE 16's . . .** stacking separately; **GANG-FOLDING**, two to six up and cut apart after any section.

Folds sheets as small 7x10—as large as 36x64 parallels, and 36x48 in right angles. Folds thin stock fast.

Adjustments so accessible set-ups take minutes instead of hours. Register control unequalled, assuring accuracy unprecedented.

Only \$11 daily to own the world's finest, fastest, most versatile automatic.



rs Priced on low, low 1956 costs!

## New 20x26 Goldmine Baumfolder

Only \$250 initial  
Only \$83 monthly  
(plus low financing charge)

*It's a three right-angle,  
16 page automatic  
with 8 folding sections*  
(additional sections \$100)

**VERSATILITY** . . . 6 Parallel folds (or 7 or 8 . . . adding two \$100 plates). 3 parallels, then 3 at right angles (8-page), then 2 at right angles again (16-page). 16 page three right angle fold . . . either book or news imposition. Feeds and folds sheets as small as 4 by 6 inches . . . thinnest or thickest paper.

**GANG FOLDING** . . . Scoring-cutting-perforating assembly after the parallel section, also after the 8 page section, also after the final 16 page section . . . enabling you to fold single sheets, cut them apart, after any section . . . and have double or triple or more folded signatures emerge from every single sheet fed into the folder.

**FOLDS, PASTES AND TRIMS** in a single operation, many thousand finished booklets an hour (one or more up and cut apart).

**MULTIPLE PERFORATING:** Single lines or many lines, both directions at the same time. Various styles of perforating including snap-outs. Perforates and cuts apart. Perforates and folds (and when two or more on, cuts apart).

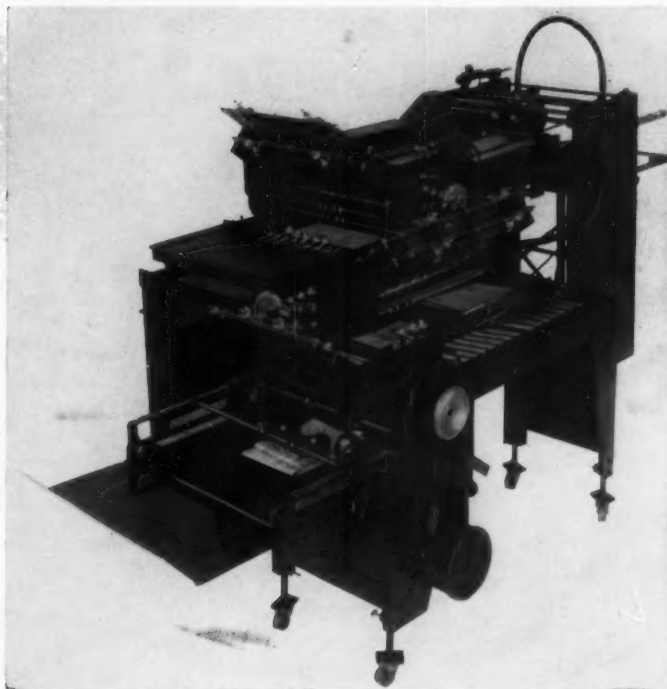
Folds thinnest stock at fast speed . . . with hair-line accuracy and without spoilage. All the latest engineered improvements, developed over the years, for quickest setting for every job: Adjustments all accessible.

**SUCTION PILE FEED** with two-sheet detector, absolutely preventing doubles. All metal contact, therefore, no marking of stock.

Dreams can come true. You can now enjoy the greatest versatility mind could imagine . . . one small lightning-speed automatic for the small jobs (one or more on and cut apart) to the standard (the "Daddy" of all folds) 16 page three right angle and/or six parallels, etc., etc. and . . . well, a complete bindery in one small (space saving) lightning-speed automatic. It folds; it pastes; it trims; it

cuts apart; and is the finest, fastest Multiple Perforator . . . making perforating almost all profit. It makes folding your **MOST PROFITABLE OPERATION** . . . that's for sure.

**ALL YOURS** . . . in this greatest opportunity year ever . . . 1959 . . . when your profits are limited only by lack of MODERN AUTOMATIC MACHINERY. For only \$250 initial and \$83 monthly (\$2.77 a day) . . . if you order now . . . for this introductory price and introductory terms are yours for acceptance now only. It will pay for itself many times over long before you pay for it. But how many thousands of dollars LOSS of profit will it cost you to do without it? Truly a MIRACLE automatic . . . miracle-priced. DO accept it as a GIFT (for any automatic that pays for itself so fast . . . IS a gift).



### RUSSELL ERNEST BAUM, INC.

1546 WOOD STREET

PHILADELPHIA 2, PA.

*World's Finest, Fastest Life-Time Folders . . . Precision-built to One-tenth of the Thickness of a Human Hair. Upkeep nil.*

**DO PHONE ME (COLLECT) LO 8-4470-71-72**

**JUST  
WHAT  
YOU'VE  
BEEN  
HUNTING  
FOR...**



**A SURE WAY TO PRESSROOM ECONOMY!**

## **MERCURY PRODUCTS**



In these days of rising costs the economy of Mercury rollers and blankets is extra important to lithographers aiming for profits. A comparison with ordinary accessories will quickly demonstrate how these rollers and blankets reduce make-ready and wash-up time, spoilage, and replacement costs. Remember, quality is always the biggest economy in the long run!

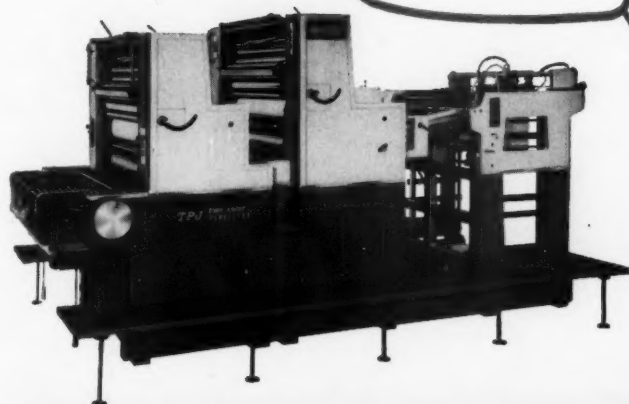
## **RAPID ROLLER COMPANY**

MAIN OFFICE AND FACTORY: FEDERAL AT 26TH STREET • CHICAGO 16, ILLINOIS  
EASTERN SALES OFFICE AND WAREHOUSE: 218-224 ELIZABETH AVENUE • NEWARK 8. N. J.

"More than pleased  
with the results"

# MORE USERS REPORT ON THE MILLER TPJ 23x36 TWO COLOR-PERFECTOR OFFSET PRESS!

"Top quality production  
coupled with  
economical versatility"



"Versatility that heretofore  
had never been possible"

Users throughout the country are enthusiastic with their praise of the Miller TPJ Two Color-PerfeCTOR, the amazing combination press which has earned the title of "The world's most versatile printing machine." Write today for detailed information and for an in-plant demonstration of this outstanding profit-maker!



**MILLER PRINTING MACHINERY CO.**  
1115 Reedsdale Street, Pittsburgh 33, Pa.

In Canada:  
Sears Limited, 253 Spadina Road, Toronto 4, Ontario



PRINTERS AND LITHOGRAPHERS  
8500 WEST 31ST STREET CHICAGO 90, ILLINOIS

Mr. Frank G. Betlock  
Miller Printing Machinery Co.  
1101-1131 Reedsdale Street  
Pittsburgh 33, Pennsylvania

Dear Frank:

We have had your TPJ press in operation for the past two months and are more than pleased with the results we are getting on two and four color work. We are also very happy with the perfect quality of the press.

The press not only produces quality printing, but is a fine looking piece of equipment as well.

Needless to say, we are proud to be the first Company in the Chicago area to own a Miller TPJ press.

Sincerely,

UNIQUE PRINTERS & LITHO. INC.,

*Joseph E. Searad*  
Joseph E. Searad  
President

JBS/ht

**Ray Burns**  
INC. **Lithographers**

2001 SOUTH LA CIENEGA BLVD. • LOS ANGELES 24, CALIF. • TEXAS 8-0741 • VERMONT 8-2202

Mr. Frank Betlock  
Vice President in Charge of Sales  
Miller Printing Machinery Co.  
1101 Reedsdale Street  
Pittsburgh, Pa.

Dear Frank:

Your new TPJ two color Perfecting Press which was delivered in late December has been in operation now for about a month. While we have run only a little over half a million impressions on it, they have all been good right from the start.

Many of the people who have seen it quickly recognize the economic advantage of its versatility for both lithographer and customer -- with this kind of top quality production coupled with economical versatility, I think it won't be long before this press will be standard equipment in most of the well run profitable lithographic plants in the country.

We have been satisfied with Miller service for many years and look forward to going ahead in the industry with the help of your equipment.

Yours very truly,

RAY BURNS, INC.

*Robert H. Orchard*  
Robert H. Orchard  
President

RHO:s

**Allied**

PRINTERS • PUBLISHERS • LITHOGRAPHERS  
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Mr. Frank Betlock  
Vice President  
Miller Printing Machinery Co.  
1101-1131 Reedsdale Street  
Pittsburgh 33, Pennsylvania

Dear Mr. Betlock:

Words cannot express our enthusiasm for your new Miller two-color PerfeCTOR.

Since its installation we have enjoyed a versatility that heretofore had never been possible in our offset department. The conversion of the press between two-color and perfecting printing has posed us no problem whatsoever, and takes approximately twenty minutes to convert.

As for register, the press has lived up to our fondest expectations and we have produced several exceptionally high quality four-color jobs on the press, experiencing no difficulty whatsoever.

In all sincerity, Frank, we are very enthused about our new TPJ and feel that Miller has really achieved a plateau in printing machinery, research and development.

Yours for better printing,

ALLIED PRINTERS & PUBLISHERS, INC.

*W. B. Allen, Jr.*  
W. B. Allen, Jr.  
Secretary-Treasurer

WSA, Jr. 122





*Nathan Roth, President—Active Bindery, Chicago, relies on his 17 Cleveland Folders for their fast, long-lasting precision performance.*

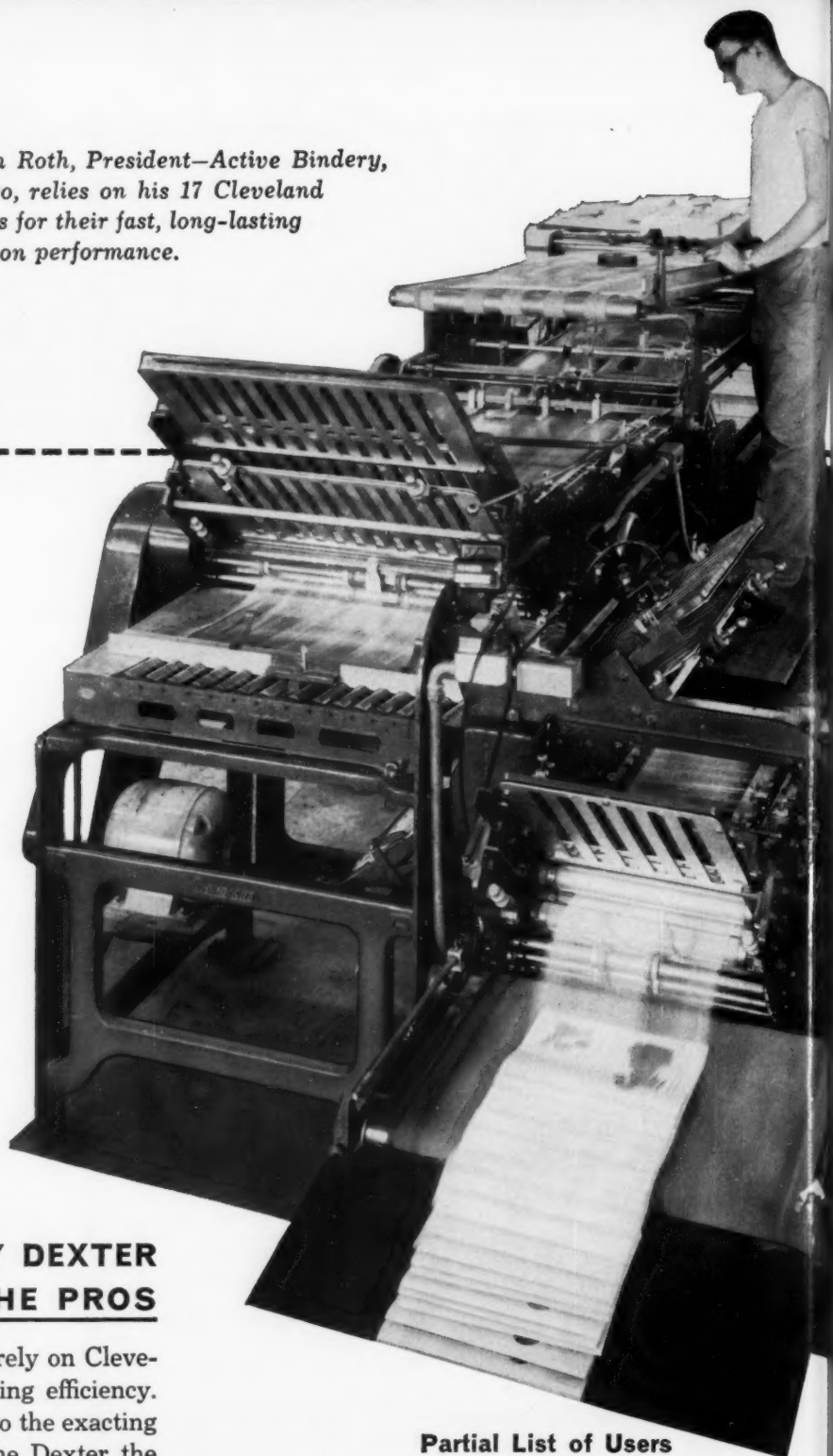
# Ask Active Bindery

## **CLEVELAND FOLDERS BY DEXTER ARE THE CHOICE OF THE PROS**

Leading trade binderies everywhere rely on Cleveland Folders by Dexter for long-lasting efficiency. They know that Clevelands are built to the exacting standards which have made the name Dexter the byword for quality among the "pros." No matter how heavy the work load, Clevelands deliver years of fast, dependable, precision service.

For more than half a century, Clevelands have been proving their superiority in thousands of plants around the world. There's an efficient Cleveland Folder by Dexter for almost every size and imposition requirement...get the full story today.

**THE DEXTER COMPANY**  
A DIVISION OF MIEHLE · GOSS · DEXTER, INC.  
Chicago 8, Illinois



### **Partial List of Users**

Atlas Bindery	Johnston Printing Co.
Bay State Bindery	Keller-Crescent Co., Inc.
Bradford Robinson Co.	W. H. Kistler & Co.
Brown & Bigelow	Livermore & Knight Co.
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The Commercial Press	Methodist Publishing House
Rufus H. Darby Printing Co.	Motheral Co.
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Dosie & Johnson Co.	C. W. Ritter Co., Inc.
Doubleday & Co., Inc.	Riverside Bookbinding
Geo. Gates Co.	Stecher-Traung Litho. Corp.
Hahn Ruling & Binding Co.	Superior Bindery
H & H Bookbinding Co.	Trade Bindery
Hall Bros., Inc.	Van-Row Folding Co.
Haverstick & Co.	Von Hoffmann Press
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before you buy ANY camera...

### INVESTIGATE TODAY'S LANSTON OVERHEAD PRECISION CAMERA!

The Lanston Motor-Focusing Color camera is a precision instrument designed, constructed, and equipped to meet the most exacting performance requirements of today's Graphic Arts. This versatile, sensitive camera meets every condition where accurate alignment and perfect register is paramount. Regardless of the process . . . continuous tone, line, halftone, combination or process for multi-color requirements . . . the Lanston Overhead Precision Camera hasn't been equaled for fine quality and speed.

Tubular overhead truss construction and three point suspension eliminates torque and vibration. Hairline precision is easy to maintain and adjustments are simple. Compare the modern Lanston with *any other camera* for price and performance and you will agree that your next camera *should* be a Lanston. Write today for a complete catalog and prices on the complete Lanston quality photomechanical line. Lanston Monotype Company (a division of Lanston Industries, Inc.) 24th and Locust Streets, Philadelphia 1, Pa.



# LANSTON

the FIRST name in Photomechanical Equipment

set in Monotype Century and 20th Century Series



VERTICAL STEP AND REPEAT MACHINES



LANSTON CAMERAMA



PLATE COATERS



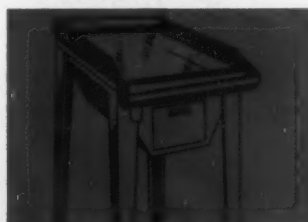
DARKROOM SINKS



VACUUM PRINTING FRAMES



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DOT ETCHING TABLES



**CONFIDENCE**  
is  
**PRICELESS!**

Your Confidence starts in our Laboratory, where Constant Scientific Controls assure you of Dependable Perfection Products.



## **PERFECTION®**

### **Flat Gummed Paper**

There is nothing finer for offset lithography or letterpress printing. Faster, trouble-free feed on press. A grade and finish for every need.

**LITHO COATED, PROCESS COATED, CAST COATED, PLATED,  
ENGLISH FINISH, SUPER CALENDERED, COLORED MEDIUMS,  
LAB-DEVELOPED GRADES FOR SPECIFIC REQUIREMENTS**

**Curlproof**  
Gummed  
Papers

The gumming on this line is based on a Completely New Process of manufacture. PROGRESS produced this improved method, which has already been tried over a long period and found to be entirely satisfactory. Our sample book gives the complete story. Ask for it.

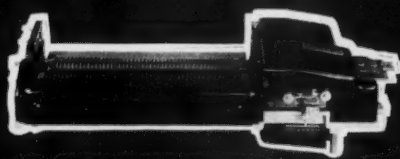
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**PAPER MANUFACTURERS CO.**  
PHILADELPHIA 15, PENNSYLVANIA

Sales Representatives: ATLANTA • CHICAGO  
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# Twice the type at less cost with TTS®



## Teletypesetter® in commercial shops doubles output of linecasting machines

With the Fairchild Teletypesetter added to your present linecasting machines, type production goes up 100% or more, with no increase in operating cost. You get more from your equipment investment because your linecasting machines run automatically and continuously at their top capacity. Peaks and valleys of stop-and-go manual operation are leveled.

TTS equipment includes Perforator Unit for punching tape copy in justified lines, and compact Operating Unit (which does not interfere with manual operation) attached to linecasting machine.

**Store tape instead of type — and save!** For use on reruns, you can store TTS perforated tape instead of metal, and slash your investment in metal inventories. Tape costs less, is lighter, easier to handle, and needs far less space. For example, 200 pounds of tape can be stored in a 6-cubic-foot space, yet are equivalent to 84,000 pounds of type metal requiring 150 cubic feet of storage space!

**FAIRCHILD** GRAPHIC  
EQUIPMENT  
Division of Fairchild Camera and Instrument Corp.  
**TELETYPESETTER**  
District Offices: Eastchester, N. Y.; Atlanta, Ga.;  
Chicago, Ill.; Los Angeles, Cal.; Toronto, Ont.

**Automate with Teletypesetter — and save!** Automatic linecasting with TTS saves you money when you're setting type for:

Books of all kinds	Voter registration lists
Magazines	Telephone directories
Business directories	Christmas card imprints
Rate and data guides	School yearbooks
Pocket-size editions	House organs
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Personalized checks	Labels
... and many others!	

Get the full story. Mail coupon today for 24-page descriptive booklet, "More Type in Less Time."

Fairchild Graphic Equipment, Dept. 13

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Please send me free copy of "More Type in Less Time."

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Company \_\_\_\_\_

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

They're telling tall tales  
about the new HARRIS  
**25<sup>x</sup>38"**  
and most of them are true

If you heard that lithographers and printers from all over swarmed into Cleveland to see the Harris two-color 25 x 38" . . . it's true.

If you heard that others have ordered it sight unseen . . . they did. They talked to those who did see it.

If you heard that we've rescheduled manufacturing twice to meet the unprecedented demand . . . that's true, and we've got to reschedule again.

If you heard that the Harris 238 has the speed of a web-fed plus the precision of a color proof press . . . that's *almost* true. It handles 9 x 12" bleed signatures, eight up, at speeds up to 7,000 iph.

If someone has told you the 238 is as simple to make ready as any press on the market, that's wrong. It's simpler.

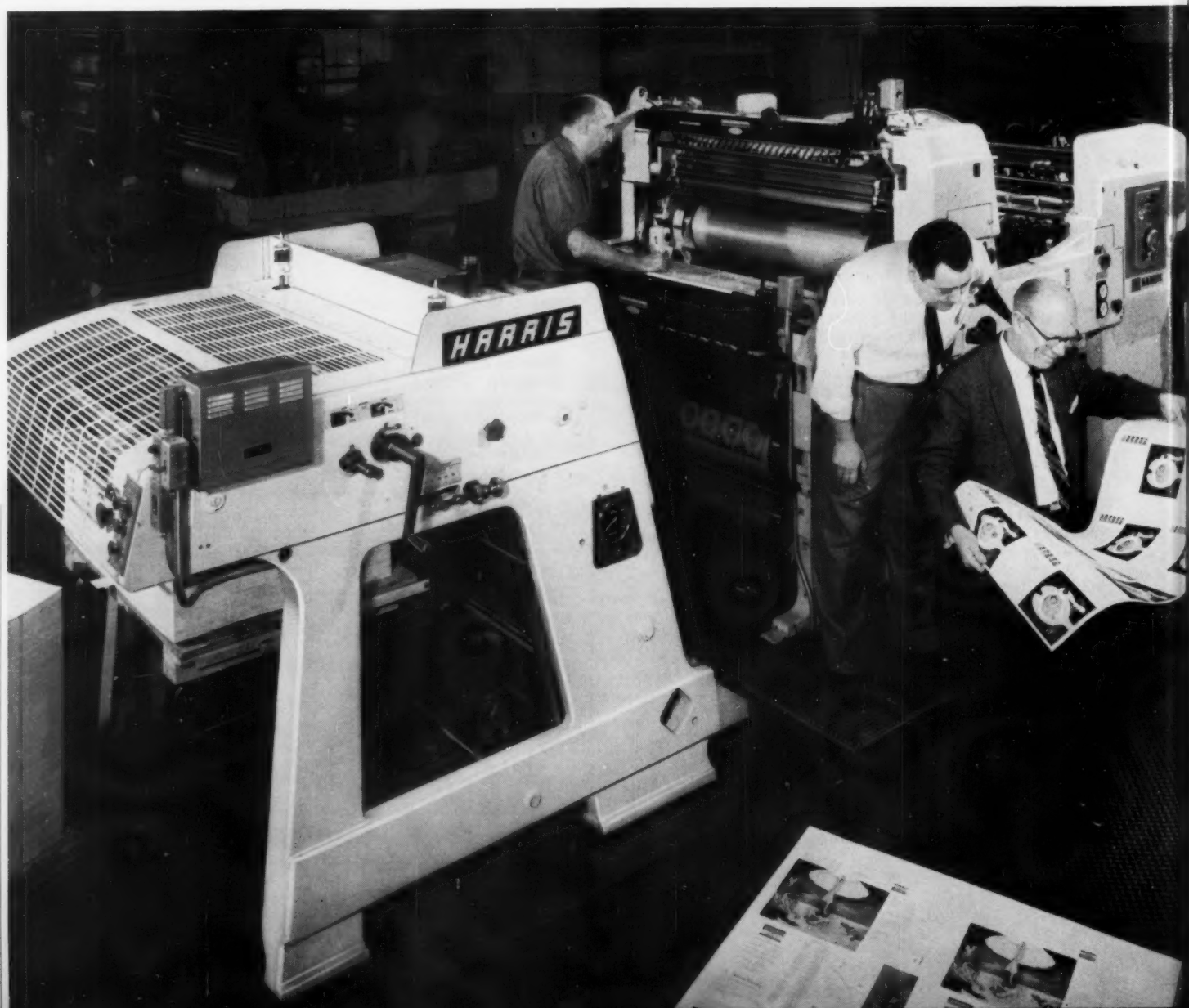
There's only one way to get the real truth about how well a Harris 238 can fit into your plans. See it yourself. Talk to the owners and operators. Ask us to arrange an in-plant demonstration. Phone us *now*.



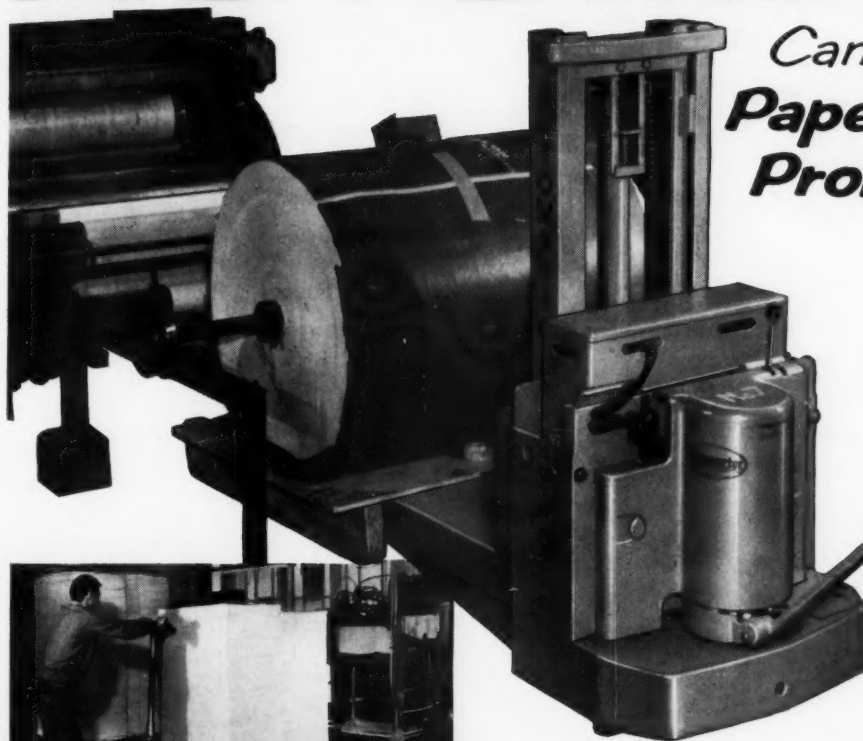
## **HARRIS-SEYBOLD COMPANY**

A Division of Harris-Intertype Corporation

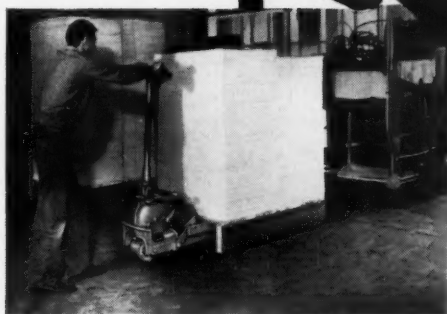
4510 East 71st Street, Cleveland 5, Ohio



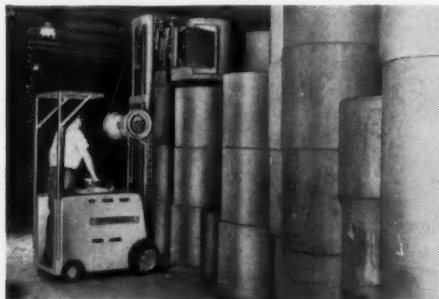
# AUTOMATIC



*Can Solve Your  
Paper Handling  
Problems*



Heavy skid loads of paper positioned with time-saving precision by Automatic Hand Lift Truck. Ideal choice for shorthaul, intermittent service.



High-stacking Automatic Docker with paper roll clamp conserves storage space by stacking rolls four-high.

Automatic's Transporter platform stacker accurately spots paper roll at press...gets presses rolling minutes faster.

## Automatic Electric Trucks Stretch Storage Space...Shrink Handling Costs...Save Time

However specialized your paper-handling operations may be, there's an Automatic Electric-Driven Industrial Truck to do the job. Over 200 standard models are available, and special attachments add even further versatility to performance.

Shown here are three typical paper-handling problems solved by Automatic trucks. These examples suggest just a few of the many ways Automatic trucks can and do improve handling efficiency, cut costs, and increase capacity of existing storage areas.

For help in selecting the truck model best suited to your job requirements, call on your Automatic representative. He is an experienced materials-handling engineer, with a keen desire to be of service to you.

The truck you choose can be leased or purchased on convenient budget terms. But get the entire story...fill out the coupon and mail it today.

**For Advanced Materials Handling—At Less Cost to You**



**AUTOMATIC  
TRANSPORTATION COMPANY**

Division of the Yale & Towne Manufacturing Company  
81 West 87th Street, Dept. E-9, Chicago 20, Illinois  
WORLD'S LARGEST EXCLUSIVE BUILDER OF ELECTRIC-DRIVEN INDUSTRIAL TRUCKS

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City & Zone \_\_\_\_\_ State \_\_\_\_\_



## Are You Completing All These Jobs in One Operation?



**LABELS**

**Produced at Lowest Costs**

You can complete in one operation any type of label, using any type of label stock including heat seal, pressure sensitive and other materials—with one New Era Press at speeds up to 7,500 impressions per hour. Finished product is delivered either cut off, rewound or folded.

Just one operation completes any kind of tag—merchandise, shipping, manifold—with any kind of tag material right up to .050 board—when you use one New Era Press operated by just one pressman.

**Most Profitable Way to Produce**

**TAGS**

LOOK AT EACH SHEET  
ONE OPERATION AT ONCE IS DONE  
YOU KNOW THE COST OF THE PRESS

**FORMS**

**Completed in Any Size**

Why pass up or farm out short-run orders of 5,000 to 30,000 sets for any size snap-outs and continuous forms when one New Era Press does the jobs profitably with minimum changeover and downtime. There is no limit to size of forms as with a rotary press.



**FORMS**

**FROM PAPER ROLL TO COMPLETED PRODUCT IN ONE HIGH-SPEED OPERATION**

That's the New Era Press! It prints any number of colors on one or both sides of the web at the same time, die-cuts any shape or size, slits, punches, perforates, numbers and delivers the finished job—either cut off, rewound or folded—at the end of one run by one pressman. The New Era Bulletin also shows how the New Era Press handles bag headers, tickets, specialties. Write on your company letterhead now for your free copy of the New Era Bulletin.

SEE GRAPHIC ARTS IN ACTION

7th EDUCATIONAL

**Graphic Arts**

EXPOSITION

NEW YORK CONVENTION CENTER, SEPT. 6-12, 1959

NEW ERA BOOTH NO. 147




Also produces

**Bag Headers, Specialties,**

**Tickets, many other products**

**MANUFACTURING CO., BOX NO. 400, DEPT. 1A-5, HAWTHORNE, NEW JERSEY**

Manufacturer of the finest printing presses for more than 59 years

# BETTER RESULTS for BETTER BUSINESS on BETTER PAPERS



... for any business use will mean *Better Profits* for you. And the extra results from the best grades of cotton fiber papers are well worth the slightly higher cost. For best results stock and sell ...

For better business, Parsons Papers advertisements such as this appear regularly in *Business Week*, *Newsweek*, *Best's Insurance News*, *The Office*, *The Journal of Accountancy*, and *The Wall Street Journal*.

## PARSONS LEDGER PARSONS INDEX PARSONS BOND

**100% COTTON FIBER**

*All-New Cotton Fibers* mean outstanding strength, long-life and beauty. *Performance second to none* on printing presses as well as in correspondence or record-keeping use. *Wide range of items* for any requirement ... each developed during more than 100 years of papermaking.



Parsons Paper Division, Holyoke, Mass. Dept. H-3  
Please send the following:

Sample Books of Parsons 100% cotton fiber

- ☐ Ledger ☐ Index ☐ Bond  
☐ Parsons Letterhead Design Portfolio  
☐ Booklet: "How to Get What You Need ... in Record Keeping Papers and Index Cards"

Name: .....

Company: .....

Address: .....

City: ..... State: .....

**PARSONS PAPER DIVISION, National Vulcanized Fibre Company**



POSED BY LOUIS NYE, APPEARING ON THE STEVE ALLEN SHOW, NBC-TV

**Offset press performance got you fighting mad?** If it's paper that has you in a battling mood, there's nothing like fine quality, double coated Consolidated Enamels to put you back in good humor. They're trouble-free because every sheet is double coated on both sides to give maximum uniformity, greater stability and more pick resistance. They run better . . . print better . . . look better, *yet Consolidated double coating doesn't cost you a penny more.* Ask your Consolidated Merchant for free trial sheets. Make a test run and see for yourself.

*Available only through your Consolidated Paper Merchant*

**DOUBLE COATED OFFSET**—Productolith, Consolith Gloss, Consolith Opaque

**FINE QUALITY LETTERPRESS**—Production Gloss, Modern Gloss, Flash Gloss

**Consolidated**

enamel  
printing  
papers

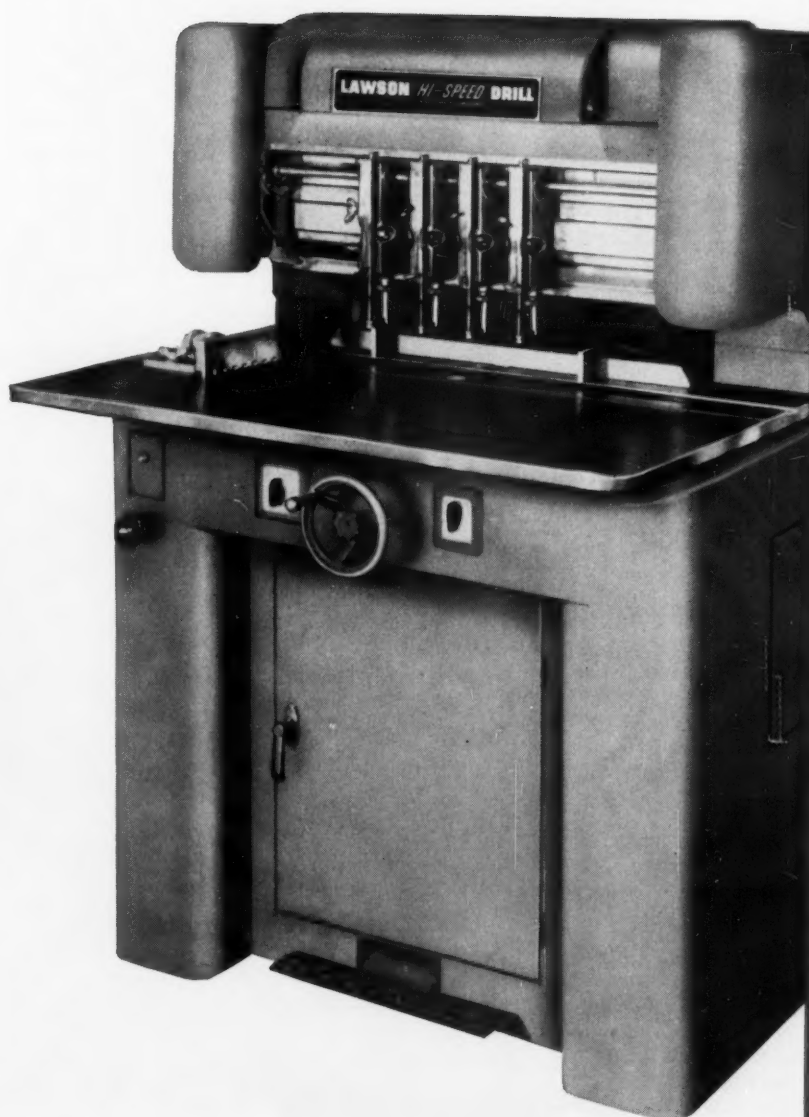
A COMPLETE LINE FOR OFFSET AND LETTERPRESS PRINTING  
Consolidated Water Power & Paper Co. • National Sales Offices: 135 S. La Salle St. • Chicago  
**World's largest specialist in enamel printing papers**



# LOOK

## WHO'S DRILLING WITH THE NEW LAWSON HI-SPEED DRILL

30 strokes a minute, full 2¼" lifts!



### HI-SPEED DRILL USERS

Kingsport Press  
Regensteiner Corp.  
Barton Press  
S. K. Smith Co.  
Ris Paper Co.  
The Lezius-Hiles Co.  
Dunne Press  
Meredith Publishing Co.  
General Manifold & Ptg. Co., Inc.  
National Carbon Coated Paper Co.  
Dieterich Post Co.  
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H. & H. Bookbinding, Inc.  
Advertisers Corp. of America  
Rapid Blue Print Co.  
Osborn Midwest Paper Co.  
Practical Book Bindery Co.  
Cascade Paper Co.  
Aetna Paper Co.  
Esso Standard Oil Co.  
Rocky Mountain Bank Note Co.  
Delzer-Marlow Litho Co.  
Eastern Tablet Co.  
Greater Buffalo Press, Inc.  
E. P. Hoyer Co.  
D. F. Keller Co.  
Ken Cook Co.  
American Bank Note Co.  
Virginia Stationery Co.  
Champion Paper & Fibre Co.  
Lenz & Riecker  
and more . . .

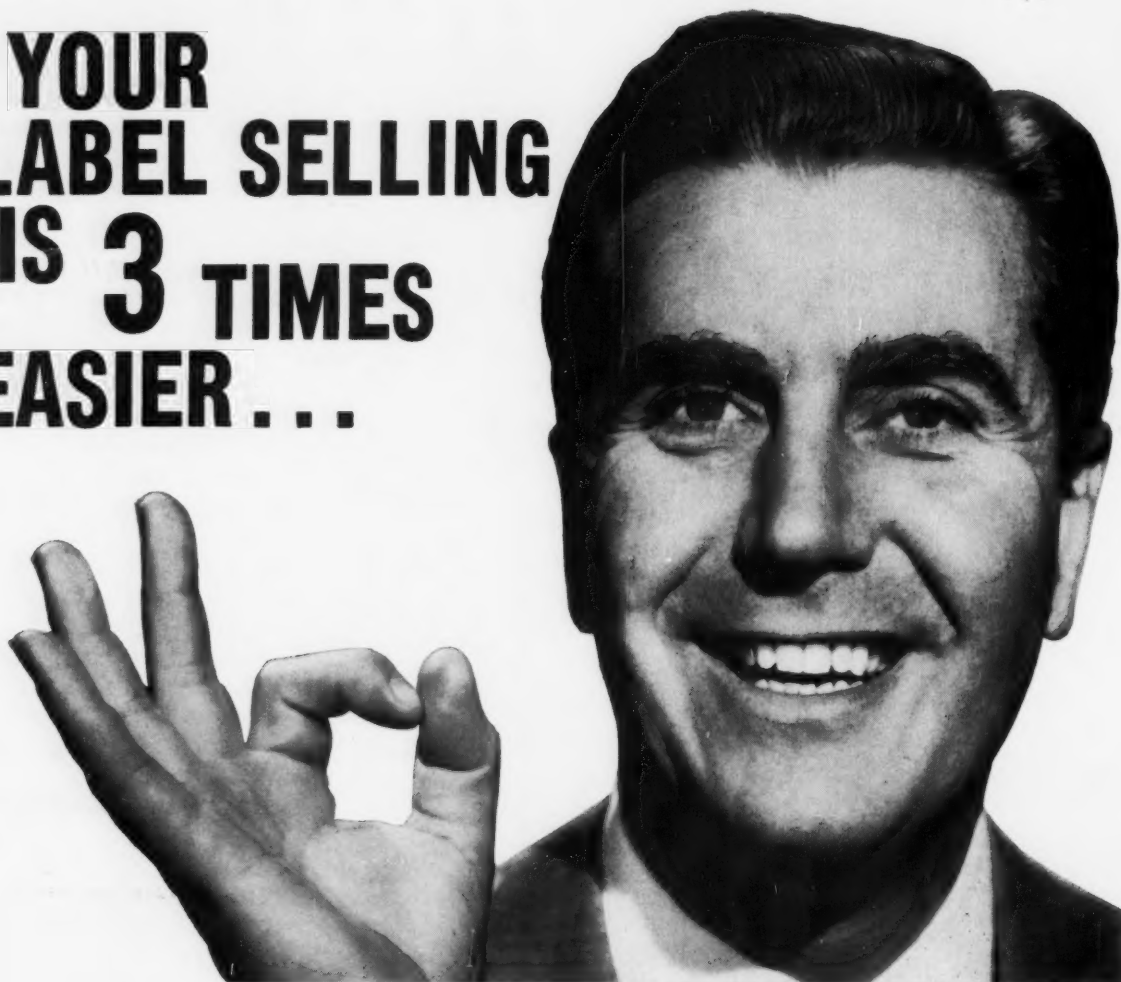
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*Division of Miehle-Goss-Dexter, Inc.*

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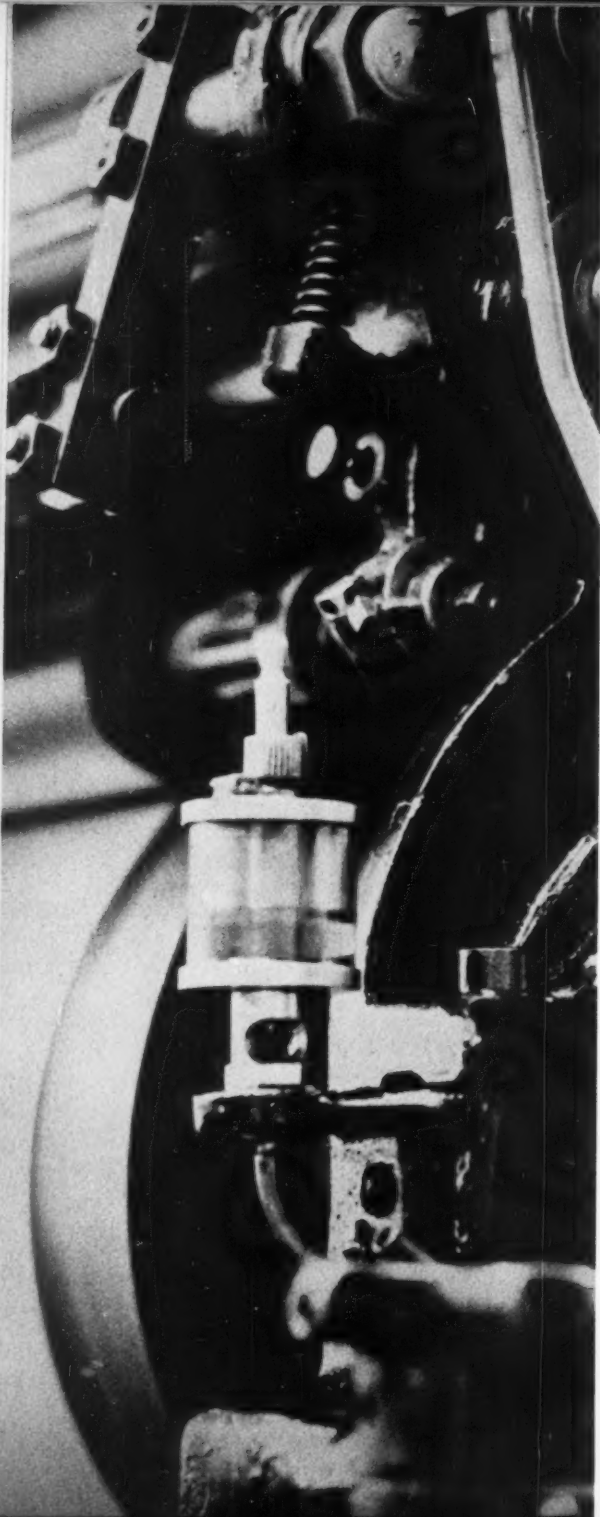


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# How Mr. Toymaker GETS TWO-COLOR BAG TOPPERS



at little more than **ONE-COLOR COST**



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Colorful foldover bag toppers, like the one shown, are used on every Mr. Toymaker package. The toppers serve a triple purpose—as identification label, price tag and hanger.

When the printing of these toppers was ordered, someone used imagination and specified red ink on Canary Beckett Cover. Thus, an attractive "two-color" piece was created with only one press run. The added cost was small—for colored inks cost little more than black inks, colored papers cost little more than white paper of equal quality. Canary Beckett Cover was a perfect choice. The bright color flags buyer attention and the toughness of the stock assures sharp scoring and folding and tear-free punching for rack suspension.

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*Showing Ludlow matrices "gathered"  
in single operation ready to  
place in matrix stick*

# ***Ludlow "Gathering"***

## ***helps reduce composition costs***

The above illustration shows one reason why Ludlow composition goes up so easily and so quickly. The compositor does not have to pick up single types or spaces one-at-a-time and insert each character in the composing stick. Instead he "gathers" broad, flat, easily-handled Ludlow matrices in word or syllable groups, and inserts them as a unit in the Ludlow matrix stick.

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Set in members of the Ludlow Tempo family

# Northwest

## Pedigreed Papers

### PRINTING PAPERS

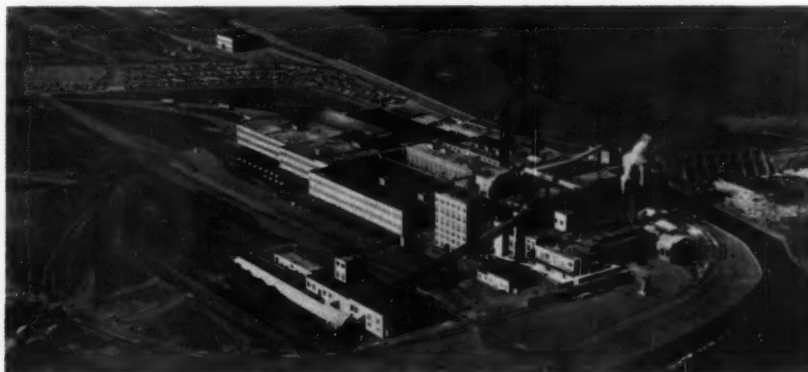
Northwest Ultrawhite Opaque  
Northwest Velopaque Text  
Northwest Velopaque Cover  
Mountie Text  
Mountie Offset:  
    Regular—Antique Wove—Embossed  
North Star Film-Coated Offset  
Northwest Bond  
Northwest Ledger  
Northwest Mimeo Bond  
Northwest Duplicator  
Northwest Index Bristol  
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### ENVELOPE PAPERS

Mountie  
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### CONVERTING PAPERS

Papeteries  
Drawing  
Adding Machine  
Register  
Lining  
Gumming  
Coating Raw Stock  
Cup Paper  
Tablet



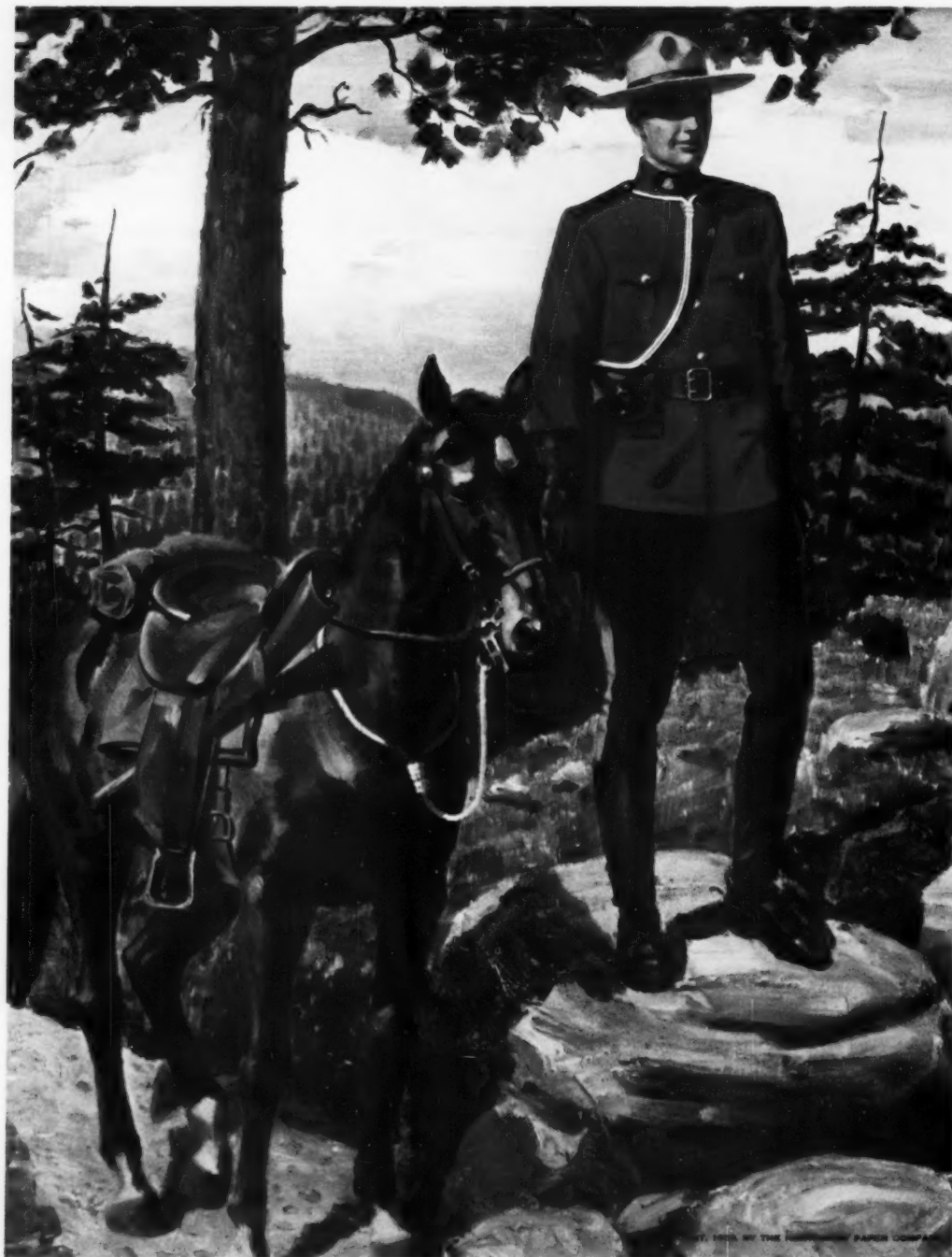
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**Northwest**



**Pedigreed  
Papers**

*always make good printing better*



# NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

## **GNP \$465-Billion Rate; Printing Sales May Jump**

Gross National Product figure, a remarkably good bench mark for judging the commercial printing industry, is running at an annual rate of \$465-billion in first quarter of 1959. If current rate continues, then \$6-billion annual sales for commercial printing industry, predicted by Printing and Publishing Industries Division of U.S. Dept. of Commerce, may turn out to be too low.

## **Business Rise Steady; Rehiring Rate Increases**

You'll want to watch business carefully these days . . . it's said to be in critical stage of upswing. Most economists say rise will be steady rest of this year, strong rise first half of 1960, slower rate in second half. Unemployment still plagues some areas although rehiring going at rather fast clip in many cities. Businessmen see signs that attitudes of workers are changing . . . now more conciliatory.

## **Paper and Board Figures 10% Above Last Year**

January-March paper and board production estimated at 8.2 million tons, 10% above last year's first quarter . . . paper output rose from 3.4 to 3.6 million tons while board production rose from 3.3 to 3.9 million tons.

## **PIA Automated Business Printing Section Formed**

"Automated Business Printing Section" is new sub-group of Printing Industry of America . . . planned in Chicago last month when Rotary Business Forms Section met. Formal name will be adopted and organization completed week of May 25 in Chicago . . . group will study impact of business automation on printing markets, processes, and products.

## **March Folding Carton Shipments Jump 5.5%**

Folding carton shipments (dollar volume) in March surged to \$79.5-million, an increase of 5.5% over same month of 1958. Industry output totaled 203,830 tons, up 6.6%. Metropolitan New York area showed 6% decline but increase everywhere else with Pacific Coast boxmakers showing 10% gain.

## **Claims Hairline Register At 8,500 for New Press**

Hairline register at 8,500 per hour on most stocks, claims American Type Founders for new ATF Chief 126 single-color 26-inch offset press it expects to show at Graphic Arts Exposition next September. See June issue for details.

(Over)

# NEWSLETTER

(Continued)

**New York and Los Angeles Printing Sales Increase** March printing sales in New York metropolitan area 2.6% higher than March, 1958 . . . first quarter dollar volume running at \$1.167-billion annual rate was 2.7% above last year's first three months \$1.136-billion level. Printing sales in Los Angeles area took sharp swing upward in March over those of same month last year.

**Thomas E. Dunwody Dies** Thomas E. Dunwody, president of International Printing Pressmen and Assistants' Union, died May 2 in Knoxville, Tenn., hospital . . . he was 71. Details in June issue.

**New Machine Produces Continuous-Tone Prints** New machine developed by Haloid Xerox, Inc., Rochester, N.Y. for U.S. Air Force uses dry photocopying process to make continuous-tone prints . . . may bring about radical change in printing of photographs. Machine, based on xerography process, can produce prints at rate of 22 sec. for first one and 2½ sec. for succeeding pictures. Details in June issue.

**Awarded 1959 Ayer Cup** Ayer Cup for excellence in typography, makeup and printing has been awarded to Goshen (Ind.) News for second time . . . newspaper of 8,000 circulation won it also in 1957.

**LTF Research Group Finishes 1958 in Black** Lithographic Technical Foundation finished 1958 \$818 in the black, according to annual report . . . income was \$347,542 while expenses were \$346,724. Membership and contributions accounted for 60% of receipts . . . rest of income came from services and investments.

**Printers Should Watch These Bills in Congress** Congressional bills worth watching: S 1046 calls for raising minimum wage from \$1 to \$1.25 and cover 7.5-million more persons. HR 3547 and S 791 would impose Federal requirements on state unemployment compensation programs. States would have to pay bigger benefits for nine months and make persons eligible for full benefits after working only five months.

**Printers May Improve Business With Politics** You may find it to your advantage to go into politics at local level if you're not already doing it . . . may be good for your business. Write for "ABC of Politics" . . . said to be excellent for employees as well as employers . . . you can get it from Small Business Men's Assn., 801 19th St., Washington 6, D.C.





Wrong paper may produce poor job, result in bad sales impression

**The Inland and American  
PRINTER and LITHOGRAPHER  
for May 1959**

- Today's commercial printer and lithographer must recommend suitable papers for each job
- Determine what printed piece is designed to do, then recommend a suitable paper surface for it



Right paper coupled with good printing makes effective salesman

# How to Select the Right Paper For Every Printing Job

As commercial printers and lithographers, estimators, printing salesmen, and printing production people, you and your success will depend in part upon your ability to recommend appropriate paper surfaces for given jobs.

Every printed piece has a personality. This personality may be dignified, perhaps modern and progressive, or it may convey a sense of urgency and command action. It is fair to say that we are all consciously or unconsciously influenced by such a personality.

We must determine at the outset what the proposed printed piece is designed to do in order to recommend a suitable paper surface.

Dull-coated papers enhance the appearance of institutional-type messages, textured stocks have certain roles which they play particularly well, and so on. These are the specifics of paper selection and require the experience gained from examining many printed jobs on different

**By David Preston**  
Chicago Field Representative  
For S. D. Warren Co., Boston, Mass.

types of surfaces. Personal preferences sometimes play a large part in the final selections.

What is the purpose of the proposed piece, to whom is it to be addressed, what type of subject is to be covered?

Perhaps extraordinary folding strength or resistance to soiling is needed and the quality of the printing surface is of lesser import. A catalog cover or a training manual would likely have such requirements as these.

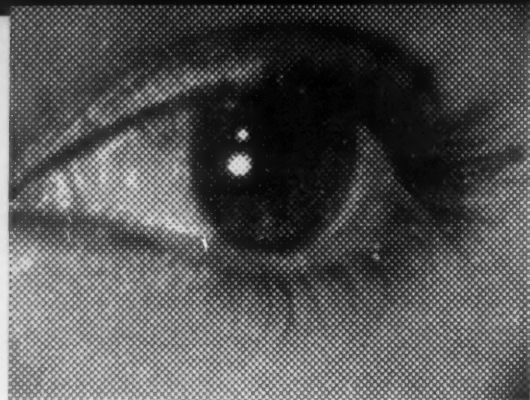
On the other hand these characteristics might be reversed in importance when fine halftones are involved or when a packaging material is designed to compete for consumer attention.

Does the period of usefulness of the printed piece warrant some consideration? If it is to be distributed immediately and used for only a short time, groundwood content papers are quite adequate. However, if the piece is to be distributed over a period of time, and it is to be retained by the recipient, a so-called free sheet would be a better buy.

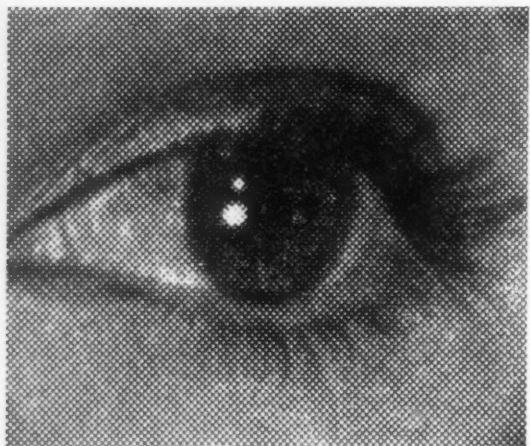
Groundwood pulps contain many impermanent substances which surround the individual wood fibers in the tree. These tars and lignins which are removed in the chemical processes cause a sheet to yellow and become brittle as does a newspaper over a period of time.

It is a widely held misconception that rag content is a measure of permanence. As near as the paper industry can determine from samples of chemical wood pulp papers made 80 to 90 years ago, there is little or no tendency for a chemical pulp sheet to fall apart.

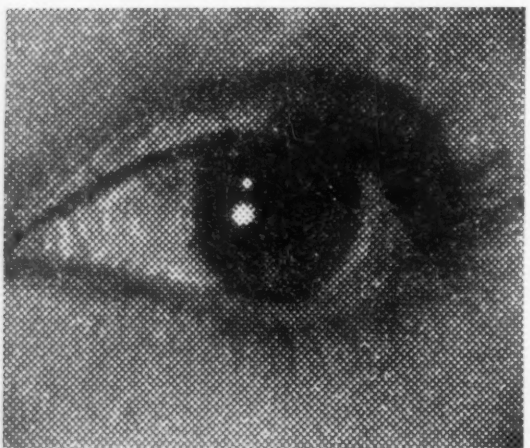
However, if by permanence one means resistance to handling, then rag sheets have a decided edge for they are considerably stronger and have a high folding strength. Rag sheets also have a high quality feel and appearance which explains



Cast-coated papers provide smoothest surface now available for letterpress; original 150 screen



The amount of coating on double-coated papers helps to cover irregularities in fibrous body stock



Light coating cannot cover body stock characteristics sufficiently to permit finest reproduction

their wide acceptance on jobs where such impressions are important.

Brightness is another factor which should not escape attention. Naturally, the highlights of a halftone can not be any brighter than the paper itself. Therefore, as the brightness of the stock is raised, the greater will be the apparent tone range of the halftones.

Brightness, however, is not an unmixed blessing. On many one-color jobs, a bright white sheet may produce a very stark ef-

fect. Also some bright sheets are fairly low in opacity. Such a weakness tends to reduce the effect of the additional brightness due to increased show-through. This would be particularly true in the lighter basis weights which are becoming increasingly popular as mailing rates rise.

It is axiomatic that we know how the job will run because of the limitations of the various processes. This article will be limited to offset and letterpress since it is in this area that the greatest number of alternative paper surfaces are available.

In letterpress printing, levelness of paper surface is of primary importance in the mechanical application of ink. Ink transfer is accomplished from a rigid relief surface. If you will bear in mind that a 6x9-inch, 133-line halftone has some 955,000 printing surfaces, you will understand the need for paper smoothness and levelness. If too coarse a sheet is used, the print will be muddy and indistinct.

A wide variety of papers are available to the letterpress printer. So-called plain or uncoated papers come in a variety of bulks. High bulking sheets by their very nature have toothier surfaces and are suitable for use only with fairly open line work and type faces without fine serifs. Line work involving fine detail should be used in conjunction with machine or English Finish papers lest they fill in and print indistinctly.

Antique papers, particularly the higher bulking ones are often chosen because of their pleasing texture and feel. Very fine and dignified brochures and announcements can be produced with a high bulking sheet and a clean crisp type face.

In the publishing business, bulk takes on new importance. Books that sell for \$4 or more must have a certain degree of physical substance regardless of the length of the manuscript. This substance can be provided to a degree through the use of antique papers.

#### Varying Bulk for Uniform Size

On the other hand a volume that will contain upwards of a thousand pages must use a very low-bulking paper so that the book will be manageable. When a series of volumes is planned, the publisher is often confronted with manuscripts of different lengths. For the sake of appearance on the library shelf all of the volumes should be of the same thickness. By varying the bulk of the stock selected in each volume, a uniform book size can be achieved.

Among the various types of plain paper only smoother machine and English Finish papers should be used for halftone printing and then only with screens not finer than 110 line. Care should also be taken not to attempt to print fine detail line work on high-bulking antique papers or on rough-textured cover stock.

In recent years a new type of paper surface which has won for itself consider-

able acceptance both in the book publishing and commercial printing fields has been developed. These so-called pigmented papers have bridged the gap between the plain and the coated varieties.

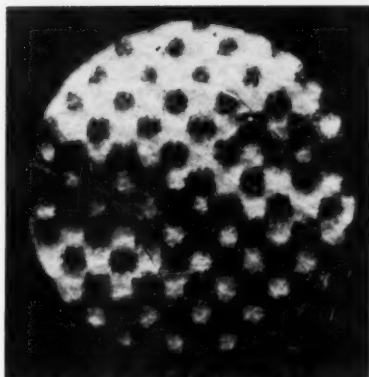
A pigmented sheet is actually machine-coated on the paper machine with special equipment which impregnates the sheet with from 8 to 10 pounds of coating pigment per ream. The latter is forced into the sheet and provides better brightness and opacity. Its chief function, however, is to impart greater levelness while affording a minimum of the gloss and glare common to conventional machine-coated papers.

#### Glossy Enamels Forbidden

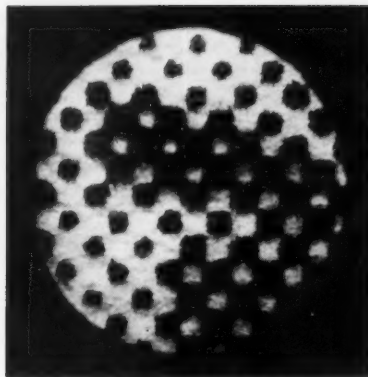
In the textbook field, although customers have indicated a preference for more and more pictures, publishers are in many cases actually forbidden to use glossy enamels. Before the introduction of pigmented sheets this meant that English Finish and supercalendered papers with their somewhat marginal printability were the only alternatives. "Pigmented" have also won considerable acceptance in the commercial printing field in which house organs, instruction manuals, and catalogs containing many pictures and tabular material are enhanced through a reduction of gloss and glare.

Emergency call from a customer brought a mill representative from Western Paper Goods Mfg. Co., Cincinnati, to the scene to discover a stack of envelopes from floor to ceiling tunneled through by termites. Walter J. Binder, Western Paper president, felt the termites' choice of a dinner reflected favorably on the quality of his firm's envelopes. A suggestion was made for doubling sales by inviting a lady and gentleman termite to cohabit in every box of envelopes

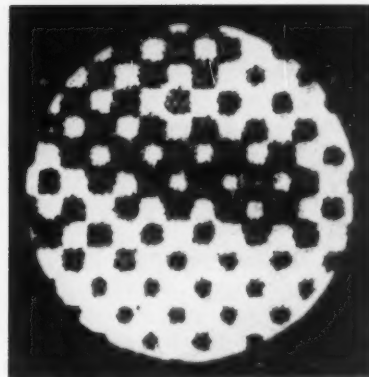




Litho dots reproduce like this on wove offset stock



Pigmented stock handles the dots satisfactorily



Dot structure reproduces best on cast-coated

There are a number of letterpress enamel papers available today. The various kinds vary in brightness and opacity, but the greatest difference may be noticed in the surface smoothness characteristics.

The smoothness of ink lay on a sheet mirrors or duplicates the coating surface itself. A mottled surface is caused by drainage of the coating into the sheet at different rates in different areas. When ink is laid on such a surface, the vehicle will fail to penetrate at a uniform rate. This results in a mottling of halftones and solids. For instance, compare a No. 1 and a No. 4 enamel for smoothness and uniformity of coating surface, and then observe how these characteristics influence ink lay.

Number 4 glossy sheets, which are usually machine-coated, are designed for use in printed pieces requiring good halftone reproduction of pictorial and other scenes in which emphasis on exact fidelity is not required.

In catalogs depicting merchandise a No. 2 enamel is more suitable since faithful reproduction of tone and detail becomes more important. When 133- and 150-line halftones are regularly used, a premium is placed on detail to the point of achieving photographic fidelity. A No. 1 enamel or a cast-coated paper would be a logical choice. To recommend less than a No. 1 enamel in such cases would be to give poor and perhaps disastrous advice.

#### Papers for Offset Lithography

Let us turn to papers for offset lithography. The levelness of the paper surface does not pose a problem for this process in the mechanical application of ink. The offset blanket by nature of its flexibility can reach into the hills and valleys of relatively rough-textured stock. However, pigments and levelness still play an important role in printability.

A cast-coated paper affords the finest printing surface yet developed for lithography as well as for letterpress. The coating is brighter, whiter, and more opaque than fiber, and it holds up ink pigments more uniformly. It follows that the more coating pigment that can be introduced

into a sheet the greater will be its printability, regardless of how the ink film is applied.

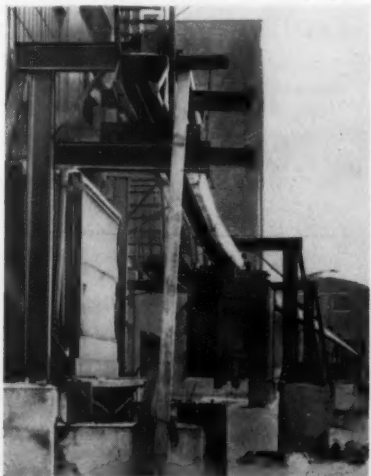
It is evident, then, that for faithful reproduction of halftones and smooth lay to solids we would recommend a coated surface. This is not to say, however, that wove offsets don't have very definite features. Obviously, they have a cost advantage. Also some producers of booklets and catalogs feel a need for bulk which only woves can provide. Many buyers of printing like the toothy surface of wove papers for their pleasing texture and feel. A number of paper manufacturers offer a variety of embossed patterns on the market to capitalize on this appeal.

#### Exhibit Greater Strength

Lastly, since wove offset papers will exhibit greater strength than coated sheets of equivalent basis weight, one might favor the former when light weight papers will be used on a job which will have to withstand more than average handling.

The pigmentation process we mentioned in connection with letterpress papers has been adapted to the manufacture of wove offset papers in order to combine

A specially designed monorail system capable of transporting paper rolls weighing up to two tons is in operation at Cuneo Press' Chicago plant



the advantages of this type of surface with the fundamental advantages offered by printing on pigment.

Number 2 and No. 3 machine-coated offsets are satisfactory for much one- and four-color commercial work which doesn't require particularly close attention to fidelity. A large volume of adequate work for catalogs and magazines is done on paper of this variety. However, when the message involves accurate reproduction of detail and smooth ink lay to suggest maximum quality and substantiality, No. 1 coated offsets are the best buy. When color plays an important part in a printed piece and the printing buyer desires maximum effect from that color, the so-called premium, bright-white, fluorescent dyed, titanium-coated papers are highly appropriate for the purpose.

In order to achieve a smooth even ink lay by lithography, smoothness and uniformity of coating surface plays a vital role as in letterpress printing. Mottled coated surfaces will produce mottling in solids and halftones due to the uneven drainage of ink vehicle into the sheet. In comparing competitive coated offset papers then, in addition to such factors as runability and brightness, we must evaluate the relative merits of the printing surfaces in much the same manner as we would for letterpress coateds.

There are several instances in which you might advisedly recommend letterpress papers for offset printing.

#### Exceptions to the Rule

First of all, we have learned that many letterpress sheets generally perform very satisfactorily by web offset. This results in obvious cost savings. Furthermore, many of the better grades of offset enamel won't work by this process. Due to the density of the coated surface of these papers, severe blistering is frequently encountered as a result of moisture escaping from within the sheet as it passes through the heater section.

Secondly, in some isolated instances you may wish to recommend bulking letterpress papers for regular sheet-fed offset.

(Turn to page 132)



# Short Cuts in Figuring Paper Costs

- More fumbles are made in determining paper costs than in any single item on the estimate sheet
- Here are methods and time savers you can use or your estimating men can utilize to speed work

By W. M. Beall

After a number of years in the paper business, and a few years in the printing and lithographing business, I have come to the conclusion that there are more fumbles made in figuring paper costs than any other single item.

I have yet to read an article on how to figure paper stock in which the author did not start out saying, "Double the ream weight, multiply by the number of sheets, and point off three places." This is quite right as far as it goes, but it does not go far enough. Furthermore, you must reverse your method if you have reams in connection with the sheets.

So, I say, forget about the ream weight entirely. *Always* double the number of sheets, and you will never go wrong. For instance, if you have 5-150/500 reams simply double the number of sheets, making your figures read 5/300, and multiply by whatever weight you happen to be using.

## Doubling Sheets Safest Method

Many printing estimators prefer to have all paper items reduced to *hundreds* or *thousands*. Some paper merchants and manufacturers are working toward this end. We heartily endorse this method, but from long experience we find that the safest and best method is to double the sheets.

Whichever system you use to figure paper, it is wise and efficient to stick to one method. Either system, however, will give you the right answer. But if you use one method one time and the other another time, you will forget what you have done and make costly mistakes.

Almost all the paper merchants have in their catalogs a detailed list showing the different weights in the various sizes. Frequently, they have a formula printed in connection with the lists showing how odd sizes should be figured. But most salesmen seem to forget the next day just how the trick was done.

The formula for odd sizes is simple and easy to remember if you concentrate on it for a few moments until it is thoroughly in mind. Suppose, to make it easy, we have a sheet 28x42 on a basis of 25x38-70, the cancellation method would be as follows:

$$\frac{28 \times 42 \times 70}{25 \times 38} = 87 \text{ pounds}$$

This simple method may be applied to any odd size no matter what its dimensions are. In 25x38 you have 950 square

inches, and in 28x42 you have 1176 square inches. In every square inch of the 25x38-70 basis the paper will weigh .0737 of a pound. By simply multiplying this weight-per-square-inch by the dimensions 28x42 (1176 sq. in.) and pointing off, you have your answer. To facilitate figuring, I have worked up a table. This table shows the various weights in decimals of a pound in size 17x22.

## BOND AND LEDGER PAPERS

13	16	20	24	28	32
.0347	.0428	.054	.0642	.0749	.0856
.36	.40	.44	.48	.52	.56
.096	.107	.188	.128	.139	.150

## BOOK PAPERS 25x38

35	40	45	50	60	70
.0368	.0421	.0474	.0526	.0632	.0737
.80	.90	1.00	1.20	1.50	
.0842	.0947	.1053	.1263	.1579	

Incidentally, some manufacturers use 25x40, which makes this table even more efficient. To find the weight of a sheet in size 30x40 all that is necessary is to multiply as follows:

$$30 \times 40 \times .054 = 64.8 \text{ pounds}$$

All it is necessary to remember for 20-pound basis is .054. Use this decimal of a pound per square inch no matter what size sheet you wish to use so long as it has a basis of 17x22-20 to 500 sheets. A slide rule will save you time in calculating.

The usual "old" method to figure paper for books is to find out the number of

pages which may be run on a sheet (both sides). Divide this number into the number of pages in the book to find the number of sheets for a single book. Then multiply this by the number of books on the job.

But there are really three good ways to figure paper for books.

1. The number-of-pages-to-the-sheet method.
2. The number-of-pages-to-single-folded-sheet method.
3. The number-of-pages-to-a-form method.

The first method is explained above and is a good reliable one. But if the stock is to be checked, it should be checked by method number two or three; number three is the easiest to use.

The second method means that unless some sheets have been tipped in there are always four pages to a single folded sheet the size of the book. Divide the number of pages in the book by 4 to find the number of sheets desired for a book.

## Figuring Number of Sheets

For instance, take the size of the printed page, add for margins and trim, and double the width. This gives the size for two leaves or four pages, which should be taken as a unit. Next, find out what size sheet this particular size cuts from without waste. If the book happens to be, say 6x9, the sheet would be 9x12 and would cut from 25x38, allowing for trim. If the book contains 80 pages, it would require 20 sheets size 9x12. For 1,000 books it would take 20,000 sheets. Because 9x12 goes into 25x38 eight times, it is only necessary to divide eight into 20,000, giving 2,500 sheets or five reams.

Method number two may seem a little long, but when in doubt as to whether the stock has been properly figured, it may be used to advantage to avoid mistakes.

We consider the third method the best and quickest of all. Estimators can save time and money by sticking to this one simple system. The formula is as follows:

Assume we have an 80-page book size 6x9. It will cut from 25x38 16 times giving 32 pages to a sheet size 25x38. We will also assume we need stock for only 1,000 books. We figure as follows:

$$\frac{80 \times 1,000}{32 \times 500} = 5 \text{ reams}$$

We first cancel 500 into 1,000 which gives us 2, and 2 into 32 gives us 16. We divide 16 into 80, getting an answer of 5 reams.

## W. M. Beall Is Old Hand At Estimating Paper

W. M. Beall has had many years of experience in various phases of printing: paper, letterpress,



lithography, engraving, sales and promotion, and cost accounting. During a period he was field secretary of a graphic arts association. He is the inventor of special slide rules for printing, paper, and allied industries. For some time he was associated with the Bureau of Stand-

ards in Washington, D.C., doing research work. He lived in Chicago for many years and now resides in Brooklyn.

To reduce this to very simple terms, simply put your ruler on the book to measure the dimensions both ways. Then divide these dimensions into the size sheet they will cut from, allowing for trim. In this case, you can cut 16 from a sheet size 25x38.

Next simply divide the number which you can cut from a sheet into the number of pages in the book. This will give you the number of reams for each thousand books. If it happens that the quantity is less than a thousand, then the quantity will be some decimal of a ream.

It resolves itself into a very simple formula—the number of pages in the form (one side) divided into the number of pages in the book gives the number of reams for 1,000 books.

There is also a variation of this:

Multiply the number of pages in the book by the number of copies required. Divide the result by the number of pages to be run in each form. Then point off three places to get the number of reams that will be required.

For example, how much stock will be required for 10,000 copies of a book containing 216 pages, to be run in 16-page forms? Solution:  $216 \times 10,000 = 2,160,000 \div 16 = 135,000$ . After pointing off three places, we find we need 135 reams.

In any of these methods ample allowance must be made for trim and spoilage.

It seems hardly necessary to mention that in figuring stock for a cover the short dimension must always be doubled. Yet many serious mistakes have been made on this very thing.

### Easy to Make Jumbo Error

With a Japanese fold, it must be remembered that both dimensions must be doubled, and allowance generally made for extension. I once got up some tables showing the quantity in pounds for any number out. On one side of this table I had printed conspicuously in bold type the fact that ONE OUT required ONE FULL REAM of stock. Almost everyone who saw this, said: "Why, anyone would know that, but still I have seen some jumbo mistakes on this joker."

This may seem like a strange thing to talk about in connection with figuring paper stock but, nevertheless, it is one of the most important.

For instance, you have 5 reams and 300 sheets. To start with you double the sheets as I said in the beginning, pointing off three places. But in this case you only have one place or 6/10, so follow your point and check yourself.

A formula can also give the ounces of paper for any size self-covering booklet. The sample formula shown here is based on a booklet with 16 pages, size 8½x11 inches, produced from 25x38-95 stock. It will, of course, work for any size booklet made from any stock and can be worked on a slide rule in less than one minute.

The formula is as follows:

$$\frac{8\frac{1}{2} \times 11 \times 16 \times 16 \times 95}{25 \times 38 \times (500 \times 2)} = 2.4$$

In the top line 8½x11 is the page size, the first 16 is the number of pages, the second 16 represents ounces, and the 95 is the stock weight per ream. In the second line 25x38 is the stock size, and (500x2) is the number of sheets per ream doubled. The bottom line totals 950,000.

If a different stock is used for the cover than for the body, both stocks should be figured separately using the same formula with the appropriate figures. Add the weights for both stocks to get the weight of a single booklet.

Most printers and a great number of papermen are dead sure they know laid from chain marks. It is surprising how many are dead wrong.

Laid marks are the marks which run close together. Chain marks run anywhere

from an inch to two inches apart. Chain and laid marks run differently in different classes of paper, so it is best to get an entire sheet and give it a close examination.

If you figure a stock in which the grain must run a certain way, it is always best to secure an entire sheet and give it the usual tests, such as folding, etc. If it is an uncoated sheet and it seems hard to determine the grain, wet the sheet on one side. After a short time it will curl so you may even hold it to your eye and sight through it, indicating unmistakably that the grain runs in the direction in which you sight. Printers have lost many dollars on this account when estimating work in which the grain was an essential requirement.

In figuring on handmade paper, always keep in mind that no two sheets are alike. Some are small, and some are large. Unless an allowance is made for this difference, serious trouble is liable to result.

## Determining How Paper Will Bulk

Uncoated and coated paper will bulk in varying respects, depending upon the nature of the fiber and the kind of finish applied. The following figures were compiled by O. H. Runyan, paper expert for Printing Industry of Illinois, Inc.:

Uncoated Book Paper				Coated Book Paper			
25x38	Type of Paper	Pages to Inch	Sheet Caliper	25x38	Type of Paper	Pages to Inch	Sheet Caliper
20#	Eng. Finish	1420	.0014	40#	#4 Machine Coated	950	.0021
24#	Eng. Finish	1184	.0016	45#	#4 Machine Coated	870	.0023
30#	Eng. Finish	1030	.0019	50#	#4 Machine Coated	800	.0025
30#	Bible Paper	1000	.002	60#	#1 Conv. Ctd.	720	.0027
35#	Eng. Finish	...	...	60#	#2 Conv. Ctd. Fold.	720	.0027
35#	Bible Paper	888	.022	60#	Label Conv. Ctd. C/1/S	...	...
35#	Newsprint (24x36-33)	644	.033	60#	Offset Conv. Ctd.	720	.0027
40#	Super-calendered	878	.0022	60#	#2 Machine Ctd.	750	.0026
40#	Eng. Finish	760	.0026	60#	Offset Mach. Ctd.	720	.0027
40#	Eggshell	...	...	70#	#1 Conv. Ctd.	618	.0032
40#	Text	...	...	70#	#2 Conv. Ctd. Fold.	618	.0032
40#	Hibulk	480	.0041	70#	#2 Conv. Ctd. d.f.	572	.0035
45#	Super	800	.0025	70#	Label Conv. Ctd. C/1/S	...	...
45#	Eng. Finish	738	.0027	70#	Offset Conv. Ctd.	618	.0032
45#	Eggshell	...	...	70#	#2 Mach. Ctd.	640	.0031
45#	Text	...	...	70#	Offset Mach. Ctd.	610	.0032
45#	Hibulk	426	.0046	80#	#1 Conv. Ctd.	540	.0037
50#	Super	768	.0026	80#	#2 Conv. Ctd. Fold.	540	.0037
50#	Eng. Finish	664	.0031	80#	#2 Conv. Ctd. d.f.	500	.004
50#	Offset	576	.0034	80#	Label Conv. Ctd. C/1/S	...	...
50#	Eggshell	470	.0042	80#	Offset Conv. Ctd.	540	.0037
50#	Hibulk	384	.0052	80#	#2 Mach. Ctd.	560	.0035
60#	Super	640	.0031	80#	Offset Mach. Ctd.	530	.0038
60#	Eng. Finish	554	.0036	90#	#1 Conv. Ctd.	480	.0041
60#	Offset	480	.0041	90#	#2 Conv. Ctd. Fold.	480	.0041
60#	Eggshell	392	.005	90#	#2 Conv. Ctd. d.f.	444	.0045
60#	Hibulk	320	.0062	90#	Label Conv. Ctd. C/1/S	...	...
70#	Super	548	.0036	90#	Offset Conv. Ctd.	480	.0041
70#	Eng. Finish	474	.0042	100#	#1 Conv. Ctd.	432	.0046
70#	Offset	412	.0048	100#	#2 Conv. Ctd. Fold.	432	.0046
70#	Eggshell	336	.0058	100#	#2 Conv. Ctd. d.f.	400	.005
70#	Hibulk	274	.0072	100#	Label Conv. Ctd. C/1/S	...	...
80#	Super	464	.0043	100#	Offset Conv. Ctd.	432	.0046
80#	Eng. Finish	416	.0048	120#	#1 Conv. Ctd.	360	.0055
80#	Offset	360	.0055	120#	#2 Conv. Ctd. Fold.	360	.0055
80#	Eggshell	294	.0068	120#	#2 Conv. Ctd. d.f.	334	.0059
80#	Hibulk	240	.0082	120#	Label Conv. Ctd.	...	...
				120#	Offset Conv. Ctd.	360	.0055

# How New White-White Papers Affect Printer

- Just how white is white? How is peak whiteness obtained? What are advantages for printers?
- Colors reproduce with brightness, naturalness, and sharpness of photo film transparencies

By Bernard H. Ross

President, Paper Center, Inc., New York City

Ideas associated with white affect all phases of our lives. To start at the very beginning, what other color is there for a diaper? No other color strikes our eyes so often from the moment we wake up between white sheets to the flicking-off of the white bulb in the lamp beside our bed at night. Now we have whiter-than-white paper, one of the most exciting developments of special interest to printers.

How white is white? How is peak whiteness obtained? What are its advantages for printers?

More brilliant than other colors, white is a combination of all. It is the true color of sunlight. Purest white is magnesium dioxide, rated 100. Whiteness of pure snow is rated 95.

The appeal and psychological pull of white and whiter-than-white papers has been tested with consumers many times. Over and over again, when confronted first with white, then whiter-than-white, viewers have chosen the latter for its greater brilliance.

How do we achieve the whitest white possible?

Materials that are not naturally white have to be bleached, dyed, or coated. Fluorescent dye brighteners add to the amount of light reflected from products. Titanium dioxide pigment makes paper whiter and opaque. Fluorescent dyes like American Cyanamid's Calcofluor White make paper whiter by increasing the amount of light reflected from the sheet. The dye transforms invisible ultraviolet light into visible light in the blue-white range of the visible-light spectrum.

Brightener or fluorescent dye is an optical bleach. White paper absorbing rather than reflecting blue appears to the eye as yellowish or off-white, because the blue waves have been absorbed and the others have not. Part of the light component is missing, so the paper looks duller. By

adding back the blue that was absorbed, the brightener balances out the reflected colors and restores the brightness. By changing invisible light to visible light, the brightener allows more total light to be reflected from the paper.

Optical bleaches like Calcofluor are among the best and most effective whitening agents known to the paper industry, but they are rarely used alone. They are added to supplement and increase the whiteness and brightness of other methods of producing white paper.

A white sheet usually is prepared by adding an appropriate amount of a bright white pigment, like titanium dioxide, to a good bleached white fiber and tinting the fiber to the desired shade of white. This procedure is followed in making whiter-than-white paper.

## Bernard H. Ross Active In New York Paper Field

BERNARD H. ROSS is president of the Paper Center, Inc., which was organized in 1946 as a New York City paper distributing house handling cover stock and other mill lines. "We

are specialists to the graphic arts industry," said Mr. Ross, whose paper industry experience runs back some 30 years. Before coming to the Paper Center from Milton Paper Co., where he was sales promotion manager, he served in sales capacities for Shapiro Paper Corp., Beekman Paper Co., Butler Paper Co., and other paper merchandising firms. He is a member of the Paper Club of New York. He is also active in his home town affairs, being a past president of the Long Beach (Long Island) Education Association, chairman of the Citizens Committee, and past president and current board member of a children's dance club.



What are some of the benefits that printers look for in whiter-than-white papers? The most obvious answer is a whiter, cleaner sheet. There is no definitive standard for measuring paper whiteness. Visual comparison of treated and untreated papers in a clear light supplies the quickest and most accurate proof. All who make such comparisons pick fluorescent paper as the whiter.

Other advantages, equally if not more important, are improved legibility, sharper illustration, better defined tones, better contrast in screen shades, brighter highlights, improved depth of colored inks, and more contrast in reverses creating three-dimensional depth, a quality which is obscured on untreated stock of the same grade.

In black and white printing whiter-than-white paper contributes to a better definition of line and character. It accentuates the differences in tonal values by holding the blacks, whites, and grays in proper contrast. Highlights appear whiter and brighter in contrast with background.

Colors reproduce with the brightness, naturalness, and sharpness of photographic film transparencies. Besides producing strong color contrast, the brightener emphasizes highlights in shadow areas, and helps to create crisp, bright, almost luminous color.

Most of these advantages apply to silk screen as well as other processes. Whiter-than-white paper should improve photographic reproduction quality. Better legibility, sharper illustrations, and much truer color reproduction are important advantages for silk screen printing of greeting cards. Many companies are using these papers to make their wares stand out on point-of-sale shelves. The whiter-than-white stocks are only one of the new tools available for halftone reproduction by the silk screen process. They are also valuable tools for the direct-mail industry where, because of increased postal costs, there is a trend toward the use of lighter-weight papers as well as those that are whiter and brighter.

Whiter-than-white papers are attention-getters. They stand out far more than the ordinary whites. They are a blessing to every printer who is always seeking a better way to do a better job.

## To Head TAPPI Conference

Curtis M. Walseth of Weyerhaeuser Timber Co., Cosmopolis, Wash., will be general chairman of the Tenth Testing Conference sponsored by the Technical Association of the Pulp and Paper Industry and timed for Aug. 18-21 at Multnomah Hotel, Portland, Ore. The technical program being arranged by S. M. Chapman, Pulp and Paper Research Institute of Canada, includes a panel discussion of pulp evaluation, with Roy P. Whitney, dean of students of the Institute of Paper Chemistry, serving as moderator.



## Next Month...

★ Are you a creative printer or just an order taker? Which method brings you most and best sales? Lead article by Richard Armstrong, sales wizard for one of Midwest's best offset-letterpress printing firms, will tell you how he does it with spectacular results. ★ If you are planning to build a new plant or enlarge old one, Charles W. Latham will have excellent suggestions for offset and letterpress printers alike—for small or large plants. ★ One of the Southeast's newest offset-letterpress printing plants, Foote & Davies of Atlanta, will be described. ★ "Printing Sale I'll Never Forget" features Felton Colwell of Minneapolis. ★ Army's new lithographic plate surfacing method will be explained by S. W. Gibson. ★ West Coast has a remarkable plant in H. S. Crocker Co., San Francisco; company does fine color work. ★ J. L. Frazier has new edition of "Typographic Scoreboard." You'll also find 15 departments, each with articles of value.

## Creative Use of Colored Paper Increases Sales

Creative use of colored paper is a basic tool for sharpening the eye-stopping value of printed material, but lack of knowledge about, or confidence in, the techniques and effects of using colored inks on colored stock has hampered its widespread adoption, according to E. I. du Pont de Nemours & Co.

A nationwide survey of commercial printers, artists, and art directors, conducted by the company's Dyes and Chemicals Division, indicated that while 98% of the printers had used colored stock, they might be overlooking increased business by failing to promote it extensively.

DuPont's suggested solution for this problem is an educational campaign with paper suppliers showing printers, by actual printed samples, how colored stock can be handled for building sales volume.

Only 7% of the printers said that colored stock accounted for more than half of their paper requirements. Twenty-nine per cent estimated their usage at 26% to 50%, 12% of the printers said they used colored stock 21% to 25% of the time, and 21% of them 5% or less.

Some 56% rated use of colored stock as increasing, due to factors ranging from "competition is forcing eye-catching color," to increasing realization on the part of customers that colored messages have more sales punch. About 17% credited multicolored business forms for sparking more use of colored paper.

Du Pont found that 75% of the printers surveyed felt that black and white  
(Concluded on page 128)

# Web Offset Paper Problems Being Solved Rapidly Today

**Special features must be built into paper for web offset presses; technical men at paper mills must understand problems of printers**

The web offset process is showing such rapid growth and diversification of work that there is still a period of growing pains ahead, Kenneth L. Wallace, product engineer for Kimberly-Clark Corp., declared at the annual meeting of the Web Offset Section of the Printing Industry of America April 23. (See page 102.)

"The volume of paper used on these presses is impressive, and truly indicates that web offset printing is carving for itself a significant place in the graphic arts industry," Mr. Wallace said at the group's dinner meeting.

"From surveys conducted in the industry," he said, "consumption is indicated at approximately 340,000 tons of paper per year. The bulk of this tonnage is of the uncoated varieties of paper; however, approximately 74,000 tons is coated and this is steadily increasing."

Web offset has demonstrated that it can, with proper care and paper, economically produce relatively short-run job printing at a reproductive quality equal to that obtained on sheet presses, the speaker noted.

This development has created a demand for higher quality paper, Mr. Wallace stated, adding that "Forward-looking suppliers are designing grades to fill the demand for higher quality papers, grades designed with the process in mind. New additives, binders, and sizing materials are being evaluated and some show great promise."

The area where web offset has shown the most rapid growth is in the short-run publication field using relatively lightweight papers, according to Mr. Wallace. But by its very nature, web offset printing demands that special features be built into paper, he said, listing these reasons:

1. Because of high web tension and intimate contact of blanket to paper, the requirements on sheet strength are more critical.

2. In the case of a coated sheet, some degree of water resistance is required. This is to prevent softening of the coating in the printing operation and subsequent piling on the blankets.

3. By comparison to papers for letterpress, the paper must be free of surface dust, lint, loose fibers, or "hickies."

4. Because of the positive nip of blanket to blanket or blanket to steel, as the case

may be, it is important that as mechanically perfect a sheet as possible be supplied. Rolls of paper for this process must be uniformly wound and free of slack.

"There is some hope for more successful use of letterpress papers in experiments being carried on with new dampening methods and equipment that makes possible the use of much less water in printing," Mr. Wallace said.

Turning to the problem of blisters in heat set web offset printing, Mr. Wallace explained that "Basically, the blisters are caused by the inability of moisture within the sheet to escape quickly enough when subjected to intense heat. This moisture then turns to steam within the sheet and literally erupts." He listed four reasons for blistering:

1. Porosity of the paper, or the rapidity at which air can flow through the sheet.

2. Moisture content of the paper. Obviously the less moisture in the sheet the less there will be to drive out in the ink drying process.

3. Oven temperature, air circulation in the oven, and dwell time in the oven. The importance of low oven temperature and a longer dwell time in the oven is well documented, in that presses so equipped can run papers that would give trouble when run at high temperature and short dwell time.

4. Ink coverage. Areas of heavy ink coverage are the first to show a blistering tendency, as the ink has a tendency to seal the surface and prevent the escape of moisture. This is especially a problem with perfecter presses where two areas of heavy ink coverage back up each other.

The problem of blisters, Mr. Wallace contended, is more prevalent in heat-set web offset than in heat-set web letterpress because of the diversity of papers used on web offset, ink coverage of perfecter presses where two solids may back each other up, and the need for higher temperatures to flash off solvents in web offset inks.

"The rapid growth in equipment and processes in the graphic arts field," concluded Mr. Wallace, "points up a need for technical people in the paper industry who understand the technical problems of printers to properly interpret the problems to manufacturers and to lithographers if we are all to benefit and prosper."

# How to Estimate Sheet Spoilages

- Spoilage percentages vary widely, depending upon number of times sheet travels through press
- Many printers and lithographers are careless in making adequate allowances to avoid shortage

A reasonable amount of spoilage occurs in printing plants in spite of the care and consideration given to each job as it passes through the various operations. Therefore, when the paper is figured for a job, extra sheets must be allowed to assure a full amount for delivery as well as a few samples to be kept for reference.

It seems to be common practice among printers to figure the number of sheets required for the job, and then lump a percentage or an additional number of sheets for spoilage and let it go at that, keeping in mind at the same time the nature of the job, the number of times through the press, etc.

This method is a guess at best but those who use it over a period of years become quite proficient in their ability to judge the amount of spoilage to allow on the kind of work with which they are familiar or work for which they have production records.

When the unusual job which has peculiar combinations of exceptional operations does come along, many are at a loss to know what is the safe and correct spoilage allowance.

Most schedules heretofore proposed have used a percentage based on the actual number of full sheets required for the job. Among others, this basis has one dangerous possibility which has so militated against its practicality that printers could not adopt it with any assurance of safety. Such a basis allows no consideration of the number cut from each sheet. It is obvious that for a job of 100 posters, size 25x38, one color, one side, requiring 100 sheets 25x38, a larger number of sheets for spoilage is necessary than for a job of 2,500 posters, size 5x7½, also one color, one side, and cutting 25 out of a sheet, but still requiring the same amount, or 100 full sheets, 25x38. Assuming 30% as the correct spoilage for the 100 large posters, the estimator might allow 30 full sheets for spoilage for the 2,500 small posters as well. This, at 25 out of a sheet, gives 750 extra for the 2,500 which, of course, is far too great.

This suggested method of figuring spoilage differs slightly from those generally used. The table shows the number of pieces in the finished job as the basis for the spoilage allowance. It makes unnecessary the consideration of the large spoilage when running more than one up.

For instance, when running 16 up, if one sheet is spoiled, then 16 finished

*Editor's note: From time to time the staff of The Inland and American PRINTER and LITHOGRAPHER receives inquiries about allowances for spoilage in running various kinds of jobs in one or more colors and often with additional operations, such as die-cutting, scoring, etc. Here is a method and a spoilage table, published several years ago in The Inland Printer, which is still valid today. Subscribers who have used the table have on a number of occasions attested to its accuracy.*

pieces are lost. Also, this method completely solves the problem of the job of 100 posters, one out of a sheet, requiring a much higher percentage of spoilage than a job requiring 100 sheets of the same size paper, cutting 25 out or 2,500 finished pieces.

Consult the spoilage table. Follow down the first column and find the figure equal to the quantity of the job (not the number of sheets, although sometimes the two will be the same).

Opposite the figure for the quantity of the job, add together the percentages for such operations as will be performed on the job. This total percentage times the number of sheets required for the job gives the number of sheets for spoilage.

Spoilage allowance for squaring of paper for ruling, or for work and tumble; flat cutting (or plain cutting apart after printing); and trim to bleed, one or two sides, is covered in the column headed "One Color." It is not necessary to allow an extra percentage for these operations.

Consider trim to bleed three or four sides, raised printing (or thermography),

and bronzing, each as a bindery operation and add the percentage accordingly.

Consider trimming booklets, pamphlets, etc., as a bindery operation in all cases, but do not add an additional penalty for trim to bleed three sides.

When die-cutting, scoring, or perforating are done on a sheet already printed, use percentages in the column headed "Each Additional Color, 1 Side."

When die-cutting, scoring, or perforating are done on sheets requiring no printing, use the percentage in the column headed "One Color, 1 Side."

Consider pen-ruled forms, one side only, as one color, one side for the first run through the ruling machine. For each additional run add a percentage equal to one binding operation. For two sides, different, use one color, two sides, as a base and then add for each additional run the same as above. Then classify the spoilage for the printing in the regular way and add the two percentages together to get adequate spoilage.

For paper of comparatively low quality being run on the press, use the percentages indicated in the table.

For paper in the better quality category and higher in price, add a percentage equal to one bindery operation.

## Roll Stock Spoilage

Specific figures for roll stock spoilage have not been developed because there are too many variables among mills and printing operations. Spoilage may run as high as 22% or as low as 5%.

Quantity in Job	One Color (First Color)		Each Additional Color		Each Bindery Operation
	1 Side	2 Sides	1 Side	2 Sides	
100 or less	30%	45%	10%	15%	10%
101 - 250	20%	30%	6%	10%	5%
251 - 500	15%	20%	3%	5%	3%
501 - 1,000	10%	15%	3%	5%	2%
1,001 - 2,500	5%	8%	2%	3%	1.5%
2,501 - 5,000	4%	5%	1.5%	2.5%	1.5%
5,001 - 10,000	3%	4%	1.5%	2%	1%
10,001 - 25,000	3%	4%	1%	1.5%	1%
25,001 - 50,000	2%	3%	1%	1.5%	1%
over - 50,000	2%	3%	1%	1%	1%



Conventional roll-coater (left) applies coating to both sides of paper. A second coating by flexible trailing blade (right) creates level printing surface. Photos show production testing equipment operated by Crown Zellerbach. Both devices are built into new paper machine under construction in Louisiana

## New Double-Coated Papers Aid Printing Production

A revolution is taking place in the manufacture of coated printing papers which holds great promise for printers. It had its beginnings in a brand new concept of a machine-coating technique which combined all the advantages of conventional roll coater with the remarkable leveling action of the trailing-blade coater in one continuous operation.

For printers, this latest technological advance will mean that premium-quality printing papers will have extraordinary levelness and surface smoothness.

The use of the trailing-blade coater in combination with the roll coater in continuous, on-the-machine operation appears to be the most significant paper-making development since coated papers were first introduced some 20 years ago. The trailing-blade process may be likened to the troweling of a finish coat of cement so that the surface reflects smoothly.

In the paper industry, the trailing-blade method of coating has been used as a separate operation for some time on certain kinds of coated board and lightweight publication papers. But the use of trailing-blade coating as the second application over a coating applied by conventional roll coating will now come into its own at a new paper mill in Louisiana.

The continuous on-the-machine double-coating operation achieves unusual

levelness and smoothness of paper surface so important to printers.

To make continuous double-coating possible, it was necessary to design and build an entirely new kind of coated-book paper machine. The machine measures nearly 500 feet in length and 264 inches across the wire. In combination with soft rubber-covered rolls, the flexible blade meters and applies the coating with a

**By Dr. Gordon A. Murdock**

**Project Leader, Printing Papers,  
Central Research Department,  
Crown Zellerbach Corp., Camas, Wash.**



smooth, leveling action, and leaves the sheet surface free from coating pattern.

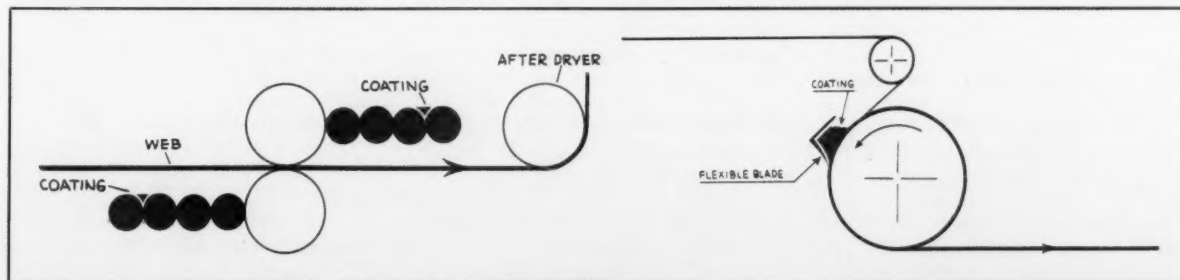
Conventional coating methods apply coatings which tend to follow sheet contours and leave patterns. Such sheets may have surface irregularities wherever the coating has not filled in voids in the base sheet. Double-coating, with the final coating applied by trailing blade, fills in any such irregularities and levels off the surface at the same time.

The new roll-and-trailing-blade coated papers will require less supercalendering, a fact which is of first importance to printers. With less supercalendering, more cushion is left in the sheet. This means that there is greater impression tolerance for long runs on which plates and packing may change. In turn, original makeready time is reduced and fewer press adjustments are necessary during long runs.

The lower degree of supercalendering required also means improved opacity, bulk, brightness, and strength. The level and smooth surface of these papers produces not only better printing of tones but also greater uniformity of ink lay and holdout.

It has been said that uniformity of properties which makes for a levelness of surface is the most important single quality which a printing paper can contribute to the finished printing job.

Conventional roll-coater puts coating on both sides of paper; then paper web goes through dryer and to trailing blade coater for a second application





# How Air Conditioning Aids Printer

- Offset and letterpress printers alike understand its advantages but few do anything about it
- Greatest saving can be effected in pressroom where preconditioned paper becomes important

By Charles W. Latham, Offset Editor  
*Inland and American Printer and Lithographer*

If Mark Twain were living today he might say that every lithographer talks about air conditioning but few of them do anything about it. Perhaps they don't because of its high cost and the uncertainty of its results.

The advantages of air conditioning are not easily seen, but the costs appear on the books in plain sight. There is the initial cost of purchase and installation, followed by the cost of operation and maintenance. Nothing, however, appears on the books regarding the savings accomplished by good air conditioning.

There is an erroneous popular idea that air conditioning just cools the air to make hot days more bearable. Actually, a well-designed system cleans the air, controls humidity in summer and winter, circulates and freshens the air, and also maintains a comfortable temperature throughout the year. In a lithographic plant, humidity control is probably the most important function of an air-conditioning system.

## Conditioning Varies With Season

In the northern states heat and moisture must be put into the air to control temperature and humidity during the cold months. They must both be removed from the air during the hot months. Just heating the air on a cold day will reduce humidity to a point that will make plates, paper, and press operation difficult. Just cooling air on a hot day will increase the humidity and cause difficulties in the same areas but for different reasons. The type of air-conditioning machine popular in restaurants, one that simply heats or cools the air, has little value to the lithographer. It must have true humidity control.

Probably the greatest saving effected with air conditioning is in the pressroom. But this is also where the system will usually be the most expensive. A very careful study should be made to determine whether or not air conditioning in the pressroom will pay for itself.

If the presses are small or medium-size and run only one-color work where register is not important, the cost of air conditioning may outweigh the advantage. If it is a large pressroom with mostly four-color presses printing long runs of preconditioned paper, air conditioning may not pay its way. Nor may it be profitable in a pressroom full of web presses.

Each pressroom must be studied individually. There are different problems in pressrooms in Washington, D.C., than in Fredericton, New Brunswick. Different problems will be found in label plants than in book plants.

To evaluate a situation, someone should make a study of pressroom time cards and look for lost time caused by weather conditions. These conditions may cause static, slow drying, and offsetting. They might also be responsible for wavy-edged paper, fanning, tearing, or excess paper stretch.

Time can also be lost in the pressroom because of fatigue and discomfort on hot, humid days. It is not easy to tie this loss down to any definite amount; it must be estimated. The pressroom is a high hourly-cost department, and if starts, makereadies, wash-ups, and loading take 25% more time on bad days, it counts up. Tempers get short and mistakes are made. Accidents occur more frequently and absenteeism increases. Carelessness creeps into the work and quality drops. Even a conservative estimate of the losses will be in thousands of dollars a year.

These things do not now appear on the books as "costs due to lack of air conditioning." Someone must make this study over the period of at least a year. Other-

wise a plant must make an estimate and then gamble that air conditioning will increase its profits.

Platemakers have both summer troubles and winter troubles. In making plates great efforts are made to maintain uniformity of chemicals, procedures, and equipment performance. Every attempt is made to eliminate variables that affect plate quality. One of the greatest variables remaining is weather. Both temperature and humidity changes can upset uniformity of plates.

## Two Developments Compensate

In recent years two important developments have helped compensate for weather variables. One is the presensitized plate which employs a sensitizer different from bichromate. These plates use sensitizers that are more stable under varying weather conditions and that reduce the hazards of dark reaction. Another development is the sensitivity guide. It gives the platemaker a visual indication which allows him to compensate to a degree for several variations. It is particularly helpful on deep-etch plates.

With good air conditioning the year around, no summer or winter adjustments need to be made. Film and flats hold their

## Improper Dampening System Use Can Cause Much Press Trouble

Charles W. Latham will answer questions on offset lithography. Enclose self-addressed envelope and direct your inquiry to *The Inland and American PRINTER and LITHOGRAPHER*, 79 W. Monroe, Chicago

Q.—It seems that many of our troubles are traceable to the dampening system. Will you discuss this troublesome feature of our offset presses and the system that puts water in the ink?

A.—It is true that water is one of the troublesome factors in lithography, but all of the blame is not with the dampening systems on our presses. Most of our dampening trouble is caused by the use of too much water on the plate. Very little trouble is experienced by those who use a minimum of dampening solution.

Excessive dampening allows water to enter the ink, thus causing emulsification. Emulsified ink loses its flow and tack so that it no longer transfers from rollers to

plate, plate to blanket, and blanket to paper as it should. The print becomes gray and sandy. Running more ink does not help but makes the condition worse.

The use of too much water slows up drying in two ways. The extra water in the ink inhibits drying of the ink. And excess water finds its way into the paper via the blanket and also affects drying. The extra moisture given to the paper under these conditions causes it to stretch excessively, making register difficult.

Plates, too, are often ruined by too much water. Water-soaked ink is no protection to the images of the plate. Gum and acid adhere to the images and blind them. Running excessive ink on the plate

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size better. Photocomposed plates are more uniform. Crews suffer less fatigue and make fewer mistakes. Fewer plates are spoiled, and both production and quality increase.

A study must also be made to estimate the value of air conditioning in the plate-making department. The value will depend upon the types of plates made, the number of makeovers caused by weather, and troubles in the pressroom caused by plate failures.

If the plateroom is carefully designed, it will need to be only partially air conditioned. If the plate seasoning rack, printing frame, and photocomposer are in a separate room, this room alone may be air conditioned. The wet end of the plate room puts the heaviest strain on the conditioning equipment. The baths, sinks, whirler, and warm-water sprays put a lot of moisture into the air. Conditioning the wet end of this department does very little good and is very expensive.

The comfort of the men in the stripping department is probably as important as the other benefits of air conditioning in this area. A lot of meticulous hand work has to be done on very delicate materials. Strippers should be comfortable so that they can concentrate on their work, particularly since the accuracy and quality of work done here can materially affect the high-cost plateroom and pressrooms. In making a study of the plant prior to air conditioning, this department must not be overlooked.

If register work is stripped on goldenrod, humidity control helps maintain the size of the flats. Materials other than goldenrod may be fairly stable under moisture changes but vary with changes

in temperature. There is also the usual trouble with dirt and static which can be very troublesome on deep-etch work when conditions are too dry.

In hot, humid weather a complicated flat started in the morning may have buckled out of shape by afternoon. In an air-conditioned room flats can be prepared days before the actual platemaking and stored until they are needed.

The value of air conditioning in this department as in others depends upon the type of work. Simple nonregister work for black and white surface plates is so little affected that the cost of air conditioning will be too high. However, if the whole plant is to be air conditioned there is no reason to exclude this department.

#### Important Where Film Handled

If a plant does quality color work it must maintain uniform temperature and humidity in areas where film is handled. The larger the film the more important it is to control size. A good air conditioning system eliminates static and helps keep the air free of dust in this area where cleanliness is all important.

A highly skilled cameraman or platemaker has trick ways to hold size and maintain cleanliness even under adverse conditions. But that is not a good reason for putting up with weather difficulties. It is certain that production and quality will suffer in some measure when extremes of atmospheric conditions have to be baffled in the camera room.

Under poor weather conditions slowdown, spoilage, and waste can run high in a finishing department of any size. Paper that is too damp or too dry can act up in the various operations of a bindery. High

quality folds are difficult on certain papers when they are too dry, and static is always a problem.

Sheets may reach the finishing department in good moisture balance, but if this area is not humidity-controlled the piles will start to dry out or take on moisture. The resultant waviness and curling will cause trouble. If die cutting is to be done the register may vary.

If the operations are simple and quality is not critical, air conditioning, of course, loses some of its value. Each department requires careful study to determine the balance of costs.

Certain stored materials may deteriorate under extremes of temperature and humidity. Paper, glues, blankets, rollers, furniture, some chemicals, certain spare parts, etc. may suffer from the weather changes. Whether or not air conditioning is economically sound in a storage department depends upon the department's size and the materials stored there. If litho plates stored for re-runs are exposed to high temperatures and humidities, they may scum when run again. Raw paper or finished sheets stored under poor atmospheric conditions can be ruined.

The payroll of the plant is usually the largest single item of cost. From the top executive down to the assistant sweeper, a good mental attitude is important to a smooth running plant. If anyone is uncomfortable, he is apt to have a poor attitude toward his job and the work he does. His production will be low, and he will make mistakes. Absenteeism due to both sickness and attitude may be high.

Good weather conditions, clean air, and cheerful surroundings often make air

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## General Temperature Conditioning Chart for Paper

(From Lithographic Technical Foundation, January 1952)

CUBIC VOLUME OF PAPER	TEMPERATURE DIFFERENCE BETWEEN PAPER ON ARRIVAL (OUTDOOR TEMPERATURE MAY BE USED FOR EASY CALCULATION) AND TEMPERATURE OF PRESSROOM (ROOM IN WHICH PAPER IS TO BE OPENED)							
	10°	15°	20°	25°	30°	40°	50°	60°
6 cubic feet	5 hrs.	9 hrs.	12 hrs.	15 hrs.	18 hrs.	25 hrs.	35 hrs.	54 hrs.
12 cubic feet	8 hrs.	14 hrs.	18 hrs.	22 hrs.	27 hrs.	38 hrs.	51 hrs.	78 hrs.
24 cubic feet	* 11 hrs.	16 hrs.	23 hrs.	28 hrs.	35 hrs.	48 hrs.	67 hrs.	100 hrs.
48 cubic feet	14 hrs.	19 hrs.	26 hrs.	32 hrs.	38 hrs.	54 hrs.	75 hrs.	109 hrs.
96 cubic feet	15 hrs.	20 hrs.	27 hrs.	34 hrs.	41 hrs.	57 hrs.	79 hrs.	115 hrs.

\* Time paper should stand, unopened, in order to come into balance with room temperature.

NOTE: Determine cubic volume of paper on skid or in cases by multiplying length x width x height (in inches) and dividing by 1728.  
Determine cubic volume of paper in roll form by multiplying diameter x diameter x  $\frac{3}{4}$  length (in inches) and dividing by 1728.

### Excerpt from Lithographic Technical Foundation Technical Bulletin No. 8

"If paper is unwrapped while cold and allowed to stand in the pressroom it will very quickly develop a bad case of waviness because its low temperature chills the air immediately surrounding the pile and raises the relative humidity to approximately the saturation point, or 100 per cent. Under these conditions, the edges of the sheets may pick up 10 or 12 per cent of moisture before the pile warms up. As the temperature of the pile rises this excess of moisture will be partially given off, but in the process the moisture content of the paper at the edges will follow the desorption curve and will not return to the same moisture content as the rest of the sheet. While the waviness may be reduced somewhat, it will not disappear."

—Reproduced from chart issued by West Virginia Pulp and Paper Co.



The Institute of Paper Chemistry at Appleton, Wis., has many devices and instruments. At left is a pilot plant beater used in the pulping laboratory

# Paper Chemistry Institute Aids Paper Industry

- Membership of 130 paper and board mills contributes \$750,000 annually in dues
- New research group at Institute concerned with problems of printability of paper

By Clifford L. Helbert

Business Manager, Marquette  
University Press, Milwaukee, Wis.

In the heart of Wisconsin's paperland there is a modest set of buildings called the Institute of Paper Chemistry. Celebrating its 30th year of service to the pulp, paper, and board industry in 1959, the Institute is strengthening its preëminent position in its own industry as well as in higher education.

The Institute of Paper Chemistry is a unique organization in education that has "paid off" in industrial progress. It is one of the oldest links between independent research, both fundamental and industrial, and the business world. A membership of about 130 paper and board mills supports it with annual dues amounting to almost three-fourths of a million dollars.

In addition, scholarship funds, grants, and gifts from the members add to the working capital of the Institute. Apparent-

ly statements by men such as Dean Roy W. Whitney, saying that "we place a much higher premium on insight and understanding than on the accumulation of facts and facilities," meet with enthusiastic approval from the mill members, for their cash support of this unique educational-research center steadily increases year by year.

The Institute, which President John G. Strange captains, is primarily a graduate school of concentrated interest. It includes a faculty of about 60, aided by research associates, technicians, and service personnel of about 200. The student body is about equal in number to the faculty. Because the Institute is a graduate school, the freshman class, which rarely exceeds 25, often includes an assortment of academic degrees in the fields of physics or forestry, although the largest groups hold degrees in the chemistry or chemical engineering fields.

Each student who pursues a course of study leading to the degree of Doctor of Philosophy is granted a scholarship which pays for his room and board, tuition, fees, books, and some incidental expenses. Married students are housed in newly built apartment dormitories on the campus. Such financial assistance enables the students to devote themselves seriously and fully to their graduate study.

Research, the second fundamental purpose of the Institute, is of several sorts. There is faculty and staff research which is supported by the Institute. There is research done on assignment for individual

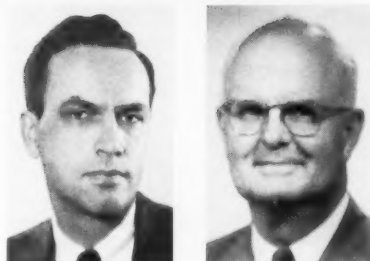
Below: Research in the container laboratory at the Institute of Paper Chemistry often includes problems of humidity saturation. Right: A Beta Radiation Scaler is used in the study of drying







The Dard Hunter Paper Museum, a part of the Institute of Paper Chemistry, includes the world's most complete collection of papermaking apparatus and literature. Right: Harry F. Lewis, vice-president of the Institute, and Dard Hunter look over material in one of the museum's display cases



John G. Strange (left) is president of Institute of Paper Chemistry. Dr. George R. Sears heads research group concerned with paper printability. He is president of Fox River Valley Craftsmen

company members of the Institute. There is cooperative research done for groups of companies or mills which have a common problem.

Although academic, institutional, and cooperative research are carefully separated, problems which arise in one kind often lead to research of another classification. Thus, student research sometimes leads to faculty projects which often produce cooperative programs. And, of course, the influence of cooperative projects sometimes produces staff and even student research efforts.

Pushing back the frontiers of knowledge in both technology and in basic science is a full time job for about one-third of the Institute's research and technical staff. Its achievements have become legion.

According to a recent report they include the development of "whole series of additives, sizing and bonding agents . . . the use of glass and other synthetic fibers for blending with wood pulps . . . the development of new formulations for machine and off-machine coatings . . . a commercial process for deasphalting . . . early work on the air formation of paper . . . specially treated boxes for packaging citrus fruits, vegetables and meats; and finally an enormous amount of work on instrumentation for measurement and control of both products and processes." In fact, patent royalties supply part of the Institute's annual income.

No individual staff member or faculty member is permitted to privately engage in consultation or research for a client. A significant characteristic of research performed at the Institute is that projects are accepted by the Institute and the whole staff shares in the responsibility for successful completion.

Crossing normal academic departmental lines permits the efforts of any number of physicists, chemists, engineers, analysts, microbiologists, or other scientists to be brought to bear on a particularly broad problem.

As an indication of the productivity of the Institute's staff, President Strange reported in 1958 that 66 projects were completed in the previous year, 40 new ones were started, and at the time of his report there were 105 projects under way. In addition, staff and faculty had served in many technical and scientific organizations, and 76 scientific papers were presented or published, while several of the faculty had served as visiting lecturers

on the campuses of other colleges and universities.

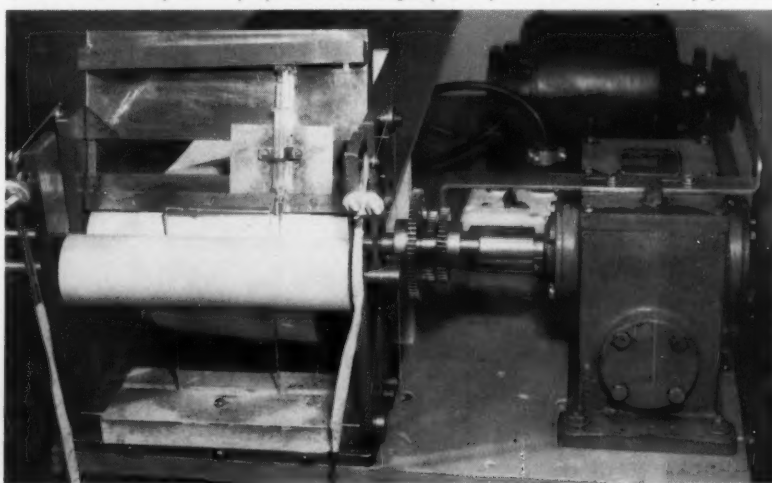
Of particular interest to the printing industry is the development of a new research group at the Institute. Concerned with the problems of printability of paper and board, it is called the graphic arts section. Headed by Dr. George R. Sears, president of the Fox River Valley Club of Printing House Craftsmen, the new department is already launched on a project of far-reaching significance.

The problem can be described briefly as a study of paper smoothness and its almost opposite characteristic, compressibility, as they relate to printability. The graphic arts section has already developed what it calls a nip-stretcher which permits ink transfer in the nip of the press to be studied in relation to the surface characteristics of paper smoothness, and to the general characteristic of compressibility.

Because the research project on smoothness and compressibility is being conducted

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This experimental model of nip-spreading apparatus is used in the study of paper smoothness and its relation to printability by new research group set up at the Institute to study problems



# Making Screen Negatives for Offset

- Screen negatives can be made with conventional glass halftone screen or with a contact screen
- Here are steps to follow in converting color-corrected continuous-tone positives to negatives

Seventh and last of a series on modern masking  
By Gyan P. Madan  
Carnegie Institute of Technology, Pittsburgh

This final chapter of our series on masking regards converting color-corrected continuous-tone positives into screen negatives. All the methods of reproducing a reflection copy or a transparency, using either photographic or electronic masking, ends with continuous-tone positives made from color-separation negatives. But no printing process, with the exception of gelatin process, can reproduce an image with continuous-tone gradation. Continuous-tone positives must be converted to screen negatives.

Screen negatives are made when a negative platemaking process is used. Screen positives are required when a positive or deep-etch platemaking process is used. The procedure used for making either screen negatives or positives is more or less the same. The only difference is that screen positives must be prepared directly from continuous-tone color-separation negatives. If screen negatives are required, continuous-tone contact positives are obtained from color-separation negatives. These positives are then converted into screen negatives. The equipment and materials used are the same in either case.

## Should Be Made Scientifically

Screen negatives should be made as scientifically and accurately as when producing a balanced set of separation negatives. Otherwise all the effort put into the continuous-tone stages of color reproduction may be wasted. The tonal quality and the color balance which has been carefully preserved by masking techniques can be lost if the procedure is not followed.

Screen negatives can be made in a number of ways with the help of either a conventional glass halftone screen or a contact screen. The choice of one over the other depends on the shop conditions and the skill and experience of the operator.

Color reproduction work, however, demands that the respective screen negatives, for instance, cyan, magenta, yellow, and black printers, should be made at different screen angles. Angling screen negatives is necessary to avoid formation of moiré or diffraction patterns which show up when two colors in a halftone screen overprint each other.

In the case of a glass screen this angling effect can easily be obtained by using a

circular glass screen which can be rotated to the desired screen angle. With a contact screen the same effect is achieved by using a set of contact screens with rulings at different angles or, if only one contact screen is used, by some kind of arrangement to rotate the positive or the screen at different angles.

Selection of correct screen angles is also necessary to prevent the formation of patterns. Different combinations of screen angles have been tried by graphic arts experts to obtain the best results, but there still is no consensus of opinion. However, the following points may serve as a guide to eliminate the moiré effect.

1. The various colors should be separated from each other (yellow is excepted in four-color work) by 30 degrees.
2. The strongest color of the set should be made at an angle of 45 degrees.

On the basis of these points we can formulate the screen angles for four-color work as follows:

1. Black—45 degrees.
2. Cyan—75 degrees.
3. Magenta—105 degrees.

The only color missing is yellow. Yellow does not enter into formation of any moiré or diffraction pattern and can therefore be reproduced at an angle of 90 degrees in four-color printing.

Screen negatives can be made with a glass screen or a contact screen. The use of contact screens is becoming more and more popular. People are increasingly willing to learn how it works and to gain from the advantages it has to offer. We will therefore describe a very simple, effective method of making screen negatives

with the help of a Kodak Magenta Contact Screen. Our readers will see the advantages of this screen—notably those relating to definition and gradation of the screen image.

The screen negatives are made in a process camera fitted with transparency holder attachments. Most of the modern cameras are fitted with copy boards that can be easily converted to use negative or positive transparencies. The next step is to devise a method of rotating each color positive to its respective angle. For this purpose the inner glass of the copy board is marked according to the diagram at the bottom of column two.

This diagram makes it possible to use only one magenta contact screen and rotate the copy (positive in this case) at different angles.

Magenta contact screens are generally ruled at 45°. When the positive center marks are positioned on the line A-1, A-2, the angle obtained is 45°. Similarly when the positive is registered on the line C-1, C-2, the angle will be 75° because line C-1, C-2 is 30 degrees apart from the line A-1, A-2. So we can establish the above fact as follows:

Positive	Line Used To Register Center Marks	Angle Obtained
Black	A-1, A-2	45°
Cyan	C-1, C-2	75°
Magenta	E-1, E-2	105°
Yellow	D-1, D-2	90°

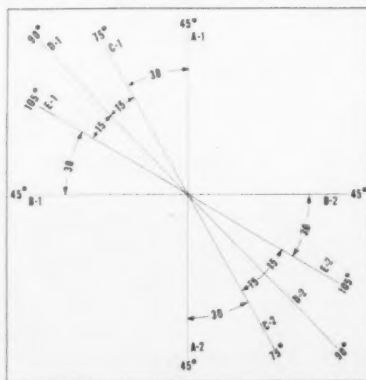
The position of the magenta contact screen on the camera vacuum back should remain the same in each shot. The camera man can eliminate the chance of error by drawing an outline of the magenta contact screen with chalk on the camera back and positioning the screen each time with respect to that outline.

The film used to make screen negatives with a magenta contact screen should be high contrast with "lith" type emulsion.

We recommend the use of Reprolith Ortho Type C (Ansco), Kodalith Ortho Type 3 (Eastman Kodak), and Cronar Ortho A Litho (Dupont).

Before describing the method of exposing screen negatives, we will assume that the continuous-tone positives in each case are made to a gamma between 0.90 and 1.0 with a maximum density of 1.70 and a minimum density of 0.30. Gamma,

Each color positive must be rotated to its proper screen angle. The diagram shown below indicates how the inner glass of the copyboard is marked



which is a measure of contrast, is determined as follows:

$$\text{Gamma} = \frac{\text{Density range of negative}}{\text{Density range of original}}$$

To calculate the gamma in the case of contact positives, we divide the density range of the positives by the density range of the color-separation negatives. To standardize the procedure of exposure and development in making the screen negatives, it is very important that the whole set of positives should have the same value of gamma. Keeping the same value of gamma in all positives insures uniform balance of color and tonal quality. Thus we will assume that the positives in our case have been balanced at a density range of 1.40.

### Using Filter Contrast Control

The Filter Contrast Control method is used to expose screen negatives. According to the old filter contrast control method, exposure through a yellow filter produces a low-contrast negative, a magenta filter produces a high-contrast one, and white light exposure provides intermediate contrast. For subjects of normal contrast a combination of white and yellow exposure is required. However, a very recent method is to give a single exposure instead of two exposures. Under this modification, Yellow No. 4 and Magenta No. 30 filters have been replaced by Color-Compensating (CC) yellow and magenta filters. A single exposure through yellow CC filters will decrease contrast. An exposure through magenta CC filters will increase contrast.

The CC filter method, recently introduced by Eastman Kodak Co., works in a very simple way. Out of the set of color-corrected positives the one with strongest color, which in most cases is cyan, is chosen and placed in the transparency holder of the camera at the proper screen angle. Then a piece of Kodalith Ortho Type 3 film is placed on the vacuum back of the camera.

A 133-line Kodak Magenta Contact screen for photolithography is placed over the film with the *matte* side of the screen in contact with the emulsion side of the film. A white flame arc light exposure for 90 seconds is made using two 35 amp. arc lamps and a lens opening of f. 16. After exposure the film is developed in Kodalith A & B developer at 68° F for 2½ minutes.

Making screen negatives in color separation work demands that all negatives be adjusted to obtain a neutral gray scale. The cyan, magenta, and yellow negatives are balanced at 10% highlight and 85% shadow dots. Taking this as a basis, we examine the gray scale of the negative just made with white light exposure and determine which step of the gray scale has the most acceptable highlight and shadow dots.

If the top and the bottom steps have the dots we are looking for, then the negative requires only white light exposure. Otherwise the exposure will have to be adjusted with yellow or magenta CC filters.

After identifying the most acceptable highlight and shadow steps, the corresponding densities are measured on the continuous-tone gray scale in the positives. The densities measured in the present case were recorded as follows:

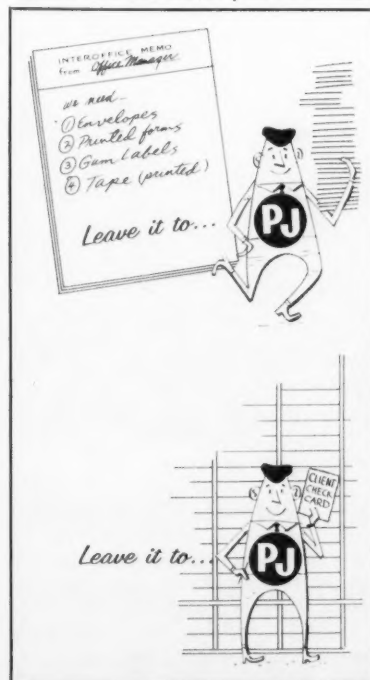
Highlight Dot Step	1.70
Shadow Dot Step	0.50
Density Range Covered	1.20

Our positives have been balanced at a density range of 1.40. So we must extend the scale from 1.20 to 1.40. To do this we will have to make our exposure using a CC 40-Y filter. CC yellow and magenta filters are available in different density values and are identified by numbers such as CC 20-M, CC 40-M, CC 10-Y, or CC 40-Y, and so on.

To estimate how much the scale will be lengthened by a yellow CC filter when using white flame arcs, the peak density of the CC filter is divided by 2. For example, if an original of density range 1.20 can be reproduced with a white light exposure, the use of a CC 40-Y filter (density = 0.40) will permit an original of 0.20 higher density range.

The exposure time will also change when using the CC filter. The change in exposure will be determined not by the

"PJ" is obviously a pin-head, but he has proved to be a superb two-dimensional salesman for the Provence-Jarard Co., Greenville, S.C., printers. Bringing a refreshing light touch to a serious business, he is well known by all P-J customers



color of the filter but by its density. To make a rapid and accurate exposure calculation, we employ the Kodak Graphic Arts Exposure Computer. The 0 point on the density scale of the computer is set against the exposure which was given using only white flame arcs. The new exposure is read off as follows:

Value of CC Filters	Read Against Density
10	0.05
20	0.10
30	0.15
40	0.20

According to the Exposure Computer the correct exposure for the cyan printer screen negative was 145 seconds using CC 40-Y filter. The same exposure is given for magenta and yellow screen negatives because all the negatives have been balanced at the same density range.

The last screen negative to be made is the black printer. It forms the most difficult part of the process. In making the black screen negative, bear in mind it should only provide some extra "snap" or "contrast" to the illustration and not make the other colors dirty or desaturated. For this reason black in most cases is kept from printing in the highlights of the other colors.

The most suitable black printing half-tone negative in normal color reproduction contains a gray scale with a 10% dot in the fifth step of the gray scale and a 60% dot in the top or solid black step of the gray scale. No black will be printed in the 10%, 20%, 30%, and 40% tints of cyan, magenta, and yellow. Those colors will remain bright and clean.

The exposure for a black printer half-tone negative can easily be calculated by the method explained above and need not be repeated here.

This concludes the final chapter of our series on masking. Ideas presented may not hold up forever because of rapid technological changes in materials and equipment. They will, however, serve as a helpful guide to improve techniques. We would appreciate hearing from any one with newer or better ideas on this subject.

### Color-Control Seminar to Be Held At Rochester, N.Y., June 22-27

The ninth annual Seminar on Quality Control for the Graphic Arts Industries, June 22-27 at Rochester Institute of Technology, will feature a special seminar dealing with color control in printing plants. Operating methods are due for discussion in terms of problems relating to lighting, ink control, color blindness, and color aptitude. Color difference meters will be demonstrated and the use of densitometers and color standards will be explained.

Full details are available from Harold Kentner, RIT extended service coordinator, 65 Plymouth Ave. South, Rochester 8, N.Y.



# My Cuteness Paid Off But It Was Dangerous Business

You all know the "cute salesman" type, the one who never should have been a salesman. I learned my lesson early

**By W. MacFarland Beresford**  
Executive Vice-President, James Gray, Inc.  
New York City

Salesmanship in the printing and paper trades has long been criticized because of the number of "cute" salesmen in those fields. You know the type, I'm sure. Generally, he's the first to wear a new style. He's bound to be the loudest voice at the bar, and that is where he's sure to be. He always has a pocketful of jokes, tricks, gadgets, girly pictures, etc.

Well, of course, that type never should have been classed as a salesman to start with. He doesn't have the fundamental concept of selling, the ability to analyze each prospect and customer, and to determine his own actions and reactions in the light of the psychology of the fellow at the other side of the desk.

One of the poorest salesmen I know, fortunately not on my own sales staff, has the habit of calling everyone "sweetheart." And even though he's been reprimanded often, he can't break the habit.

The result is a growing wall of antagonism that has seriously cut into his sales results. If he simply stopped to study the people he calls on, he'd quickly develop the perception he needs, the ability to decide which ones are "sweethearts" and which ones remain Mister and Miss.

Yet some customers and prospects do respond to "cuteness," and some respond only to cuteness. The astute salesman can effectively take advantage of this facet of human nature. I am reminded of an incident that occurred early in my own career. It taught me the importance of knowing not only when to get cute, but how far to go in being cute.

Checking over my records near the end of a year, I found that one of my accounts showed a job that had been open for almost six months. Digging into the item, I found my plant had set type and submitted proofs for a 16-page booklet at the customer's order, but the proofs had never been returned, and the job was still not completed.

I phoned my customer, an executive of an important and prosperous corporation.

I asked him about the booklet assignment, and he told me to forget it. The entire project had been cancelled, he said, and the booklet was not to be printed. I, naturally, said that was too bad (for me), but he was the boss. I told him I would send him a bill for the type charges. At that point I was prepared to end the conversation when my customer surprised me by saying he certainly couldn't OK an invoice for a job his company didn't use.

Right, I agreed, but this was a little bit different because he had the proofs. Right, he agreed, but he didn't have the printed job, so why should he be charged for the type. As he saw it, the proofs were nothing. They certainly didn't make the job unless and until the metal characters they



W. MAC FARLAND BERESFORD is executive vice-president and one of three owners of James Gray, Inc., outstanding New York City creative printers and lithographers.

"I started with James Gray," he says, "as an errand boy in 1923. When it was discovered I didn't know my way around New York, they made me shipping clerk. From this I moved into the plant working on various machines, and found I didn't care much for life in the plant.

"I asked if I could become a salesman and have been at it ever since. Today I head up the sales end of the company with a sales staff of 20."

represented were turned into the form of the booklet.

Well, this ball got bounced back and forth quite a few times. As a final note, my customer said, close to anger, "Any time you can show me type characters that aren't attached to something or printed on something I'll OK the bill. But I refuse to pay for the proofs because they represent nothing in this world."

At that point, he hung up. Now, as a salesman, I had three choices. I could play it straight and let an invoice go through, thereby riling my customer still more. Or I could play it straight and try to get my own management to cancel the charge, which would have been quite foolhardy. Or I could get cute.

The third choice was it. But my customer was not a jocular type of man. I felt he had a sense of humor, but I didn't know how he would react to an idea that seemed the only way out for me. I had to take a risk.

With an invoice prepared by the book-keeping department, I headed for his office the next day. On the way, I made one brief stop, to purchase the "props" I needed. When I was admitted to my customer's office, he merely leaned back in his chair and arched an eyebrow at me, as though challenging me to meet the conditions he had set.

To set the stage even more pointedly, I asked him if he had meant what he had said on the phone—that he would approve our invoice for type proofs if I could show him, in any form, type characters that had significance of their own, without being in printed form or attached to something. He nodded.

I reached into my pocket, pulled out the package of alphabet noodles I had purchased and slowly spilled the entire contents of the box onto his desk. At first, the characters formed a growing mound and then began to spill over to the floor and onto my customer's lap.

His stare became a glare. A line of red slowly crawled up out of his collar. And then my gamble paid off.

He smiled. A very thin, tight smile at first. Then, gradually, the smile turned into a loud guffaw. I casually reached into my pocket again, bringing out the invoice and my pen. He took them, scrawled his initials on the bill, returned it to me along with my pen. Then, before he could make even the least comment, I turned and left. It was no occasion to press my luck. My cute trick had paid off, and it was over.

I won't give you any precise moral as an ending to this story, but you can see there are times when an ordinarily brash act can be used to good purpose.

I've never again had a reason to spill noodles over a client's desk. But I have never forgotten that there can be times when humor, the "cute" stunt, an outlandish act or word, can turn a difficult situation to a salesman's own advantage.



Photograph courtesy—Large Lamp Department, General Electric Company

**Sell an idea and you can sell  
a product. Sell your idea  
by printing it on**

**HAMMERMILL  
SUPER-SMOOTH  
OFFSET**





## Printing on new brighter white Hammermill Super-Smooth Offset

**turns ideas into action** Here an eye-catching illustration in a sales promotion booklet inspires a light-conditioned play wall in a new house.

When you want your printed pieces to catch the eye—and the imagination—of a customer, print them on Hammermill Super-Smooth Offset. This superb surface gives color jobs the sparkle of reality, makes black and white beautifully sharp.

Hammermill Offset has 8 distinctive finishes: Wove, Vellum, Laurel, Linen, Handmade, Homespun, Pearl — and Super-Smooth. Vellum finish in 7 colors.

Notice how bright and white Hammermill Super-Smooth Offset really is. This substance 70 insert was printed by offset on a 25 x 38 two color press. Sheet size 25½ x 38, 8 up. Speed 4,000 an hour. Deep etch aluminum plates. Colors printed yellow and blue, then red and black.

**Hammermill Paper Company, Erie, Pennsylvania**



# THE PROOFROOM

By Burton Lasky

Questions will be answered by mail if accompanied by a stamped envelope.  
Answers will be kept confidential upon request.

## Line Checking Is Important in Detecting Mistakes

- Every procedure from typesetting to printing is chance to make mistakes
- Proofreader should know if he is reading first proof or revised proof
- Check to see that corrected lines have been put in the right place

Familiarity with the procedures of composition and page makeup is a great asset to the proofreader. Errors occur not only when type is set, but also when it is placed in galleys, rearranged for page makeup, and on through every process, including the final press run.

With foundry type or Monotype, letters on the ends of lines may fall off at any time. In slug-cast material, lines or paragraphs may be lost or misplaced. The proofreader who is acquainted with the various processes will know what to expect and how most easily to mark these errors.

### Checking Revised Proofs

Most errors involving entire lines appear in revised proofs, but the reader may be seeing the proof for the first time. He should always know whether he is reading first or corrected proofs. If the pages have been made up, he can be reasonably certain that corrections have already been inserted. He should have access to the previous proofs even if the reading is to be against original copy.

In many shops the first revision is not given a complete slugging (checking the placement of every line by reading the first word); only corrections are checked. It is important to make sure that every corrected line is in its proper position, since it may easily have been improperly inserted.

A line in which a correction has been marked and apparently ignored should not merely be marked a second time. It is possible that the correction was made but inserted in the wrong place. The proofreader must therefore look for a nearby line beginning with the same or a similar word and compare it to the previous proof.

When one or more lines are missing from the top or bottom of a proof, they have probably been misplaced, not lost. This usually happens when a compositor or proofpress operator decides that a galley is too long. He may transfer a group

of slugs from one galley tray to the next and inadvertently put them at the top when they should be at the bottom, or vice versa. The proofreader who is aware of this possibility can often locate the missing slugs very quickly.

An apparently complicated mix-up on galley or page proof may simply be the result of the compositor's having reversed two handfuls of slugs.

Type that is handled carelessly is easily battered. When a galley full of type is tilted as it is slid into place in the bank, the face of the type may scrape against the bottom of the tray above. The proofreader can tell when this has happened because the battered letters are directly under one another. All these lines should be marked for resetting.

It may readily be seen that the proofreader who knows how such errors occur and what to do about them is at a distinct advantage.

### Spelling of Trade Names

Q.—Which do you consider preferable: "Wash 'n' Wear" or "Wash 'N Wear"? Is there any reason to consider "Wash 'N Wear" permissible or correct based on the theory that it is a kind of trademark?

A.—From a strictly orthographical point of view, the form should be "Wash 'n' Wear." The original purpose of the apostrophe was to signify the omission of a letter. When it was first used as a mark of the genitive case, it symbolized the omission of the letter e. We still use the apostrophe in this sense, of course, in abbreviations and contractions.

Unfortunately, trade names are subject to few rules, least of all those of orthography and rhetoric. Manufacturers may spell their names any way they wish. Accordingly, if a suit label reads "Wash 'N Wear," so be it; that is the way any references to the brand name must appear.

Proofreaders must be careful not to alter the spelling of trade names solely on the basis of logic or derivation. Not long ago I saw proofs of a recipe booklet for a manufacturer of refrigerators. There was frequent reference to something called variously a Foodarama and Foodorama.

Quite properly, the proofreader felt that the latter spelling was correct. It was obviously a coined word combining the word *food* and the root of *panorama* and *diorama*. The origin of this root is the Greek *borama*, meaning *something to be seen*. It has been used recently in other coined words such as *motorama* and *sportorama*.

Nevertheless, a check with the manufacturer confirmed the fact that on the refrigerators the suffix was spelled *-arama*. This, then, was the form that had to appear in the booklet.

The Wayside Press, Mendota, Ill., printers of business magazines for publishers in the Chicago area, now has its offices and other subsidiary services located in this new Colonial-style building



# PROMOTION FILE

## 4 Idea Sketches

By HARRY B. COFFIN

Reproduce from this page by  
letterpress or offset, with your own ad copy

Ideas for printed pieces that can save your customers and prospects time and money are more important now than ever. Minimum postage cost per piece is now up one-third (from  $1\frac{1}{2}\text{¢}$  to  $2\text{¢}$ ) on third-class bulk mail. It's also up one-third on first-class letters, from  $3\text{¢}$  to  $4\text{¢}$ . Government post cards are up 50%, from  $2\text{¢}$  to  $3\text{¢}$  each (paper and postage combined).

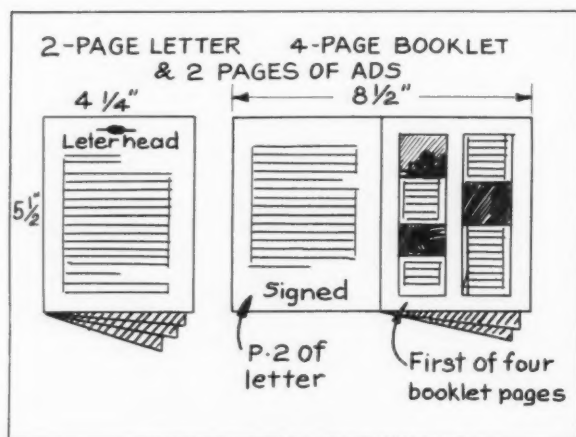
Often, none of the effectiveness of a promotional piece is lost by combining several functions on one sheet of paper, or by reducing the page size or number of pages.

If bigger pages or more pages are needed to do a better sales job, they should, of course, be used. But economies such as those suggested in these Idea Sketches ac-

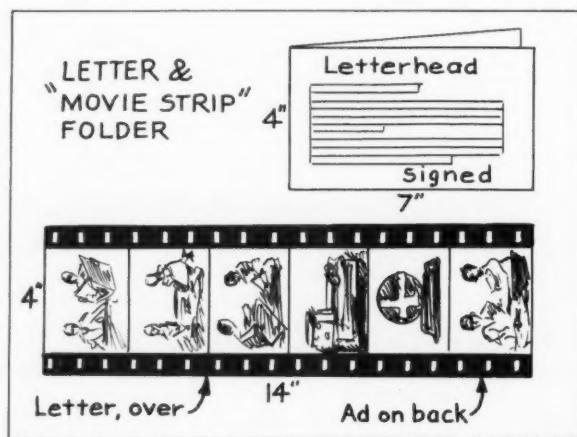
tually improve readability in many cases. Simple and compact mailing pieces stimulate prospects to read them.

As a printer you should stress the growing importance of direct mail advertising as a medium which does certain jobs that no other kind of advertising can do.

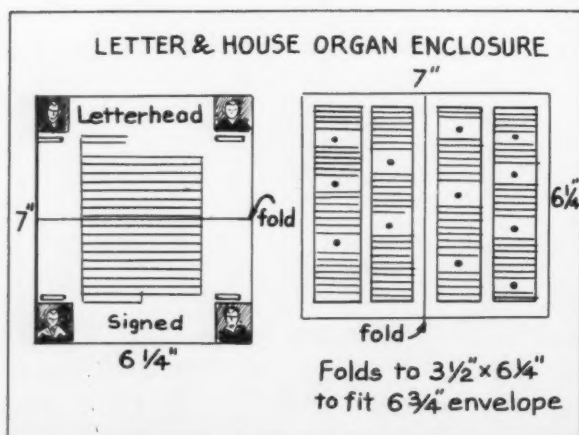
All media have unique jobs to do. But, direct mail has greater flexibility than



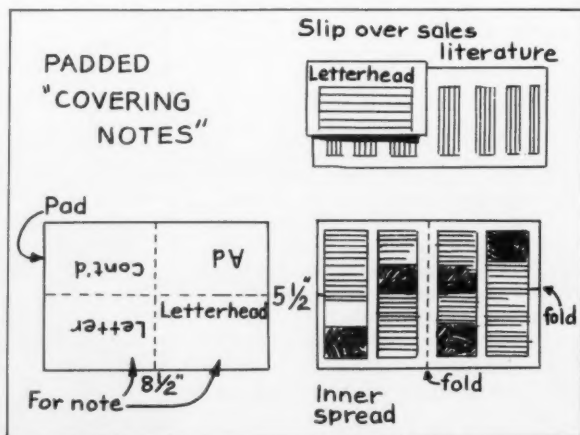
Some firms describe their products year in and year out on  $8\frac{1}{2} \times 11$ -inch form letters. But you can make an eight-page booklet ( $4\frac{1}{4} \times 5\frac{1}{2}$ ) from  $8\frac{1}{2} \times 11$ -inch sheet, printed both sides. Two pages carry a short letter, and the other six bear illustrated data on your customer's products and services. Run each half in different color stock so that pages 3-6 contrast with pages 1, 2, 7, 8



Perhaps the story of how your customer's products are made or a description of his services can be told in a series of small photos or cartoons. A  $4 \times 14$ -inch sheet of paper can be folded to a four-page  $4 \times 7$ -inch folder. The first page can carry a covering letter, and the inner spread can give the effect of a movie strip with six or eight frames and captions telling the story



Printers can produce a short sales letter that their customers can send to their trade each month. On reverse side a small house organ can be printed in four columns about 22 inches long. Make it from  $7 \times 6\frac{1}{4}$ -inch stock, folded to  $3\frac{1}{2} \times 6\frac{1}{4}$  inches to make a four-page folder. The piece is inexpensive to produce and makes an ideal enclosure with statements in No. 6 envelopes



You can make a handy padded note form for a brief handwritten or type-written covering letter. It French-folds to  $2\frac{3}{4} \times 4\frac{1}{2}$  inches and can be used over a piece of sales literature or a product sample. The inner spread can carry information about the items your customers make or sell, or the services they offer. Customers can also use it as a personalized business card

# 4 of many ways to submit Idea Sketches from opposite page by hand and mail, to your trade

most other advertising. You can help your trade to send just what they want, printed as they want it, with the paper and inks they want, to every one they want to receive it, and just when they want them to have it!

Faced with the challenge of higher costs for planning, production, and postage, your trade now looks to you more than

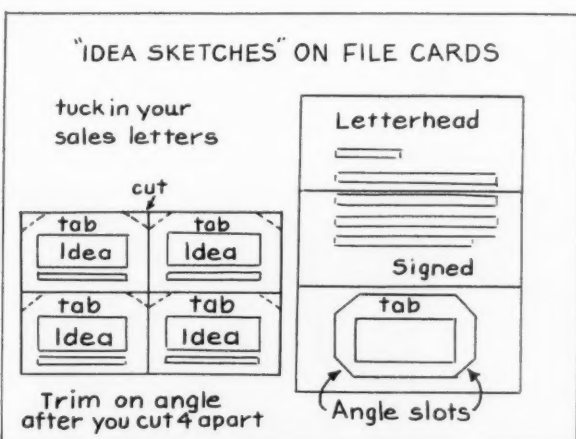
ever to supply *Ideas* for time-and-money-saving economies.

If skeptics say, "See how much is thrown away unopened," you can answer "Just so, some publication and outdoor ads are unseen. Some radio and TV ads are unheard, ignored, or tuned out!"

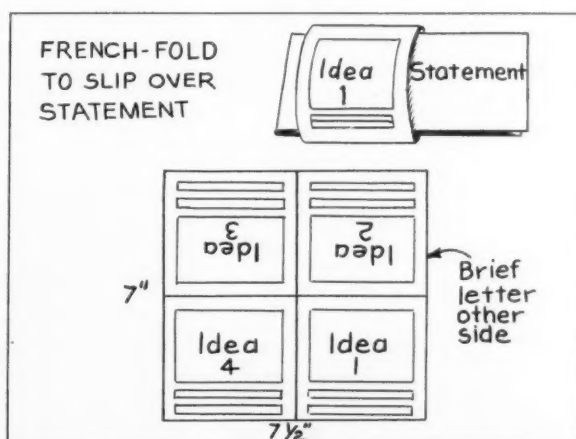
The challenge in printed promotions is to design every piece to be mailed so

that your recipients will want to read it!

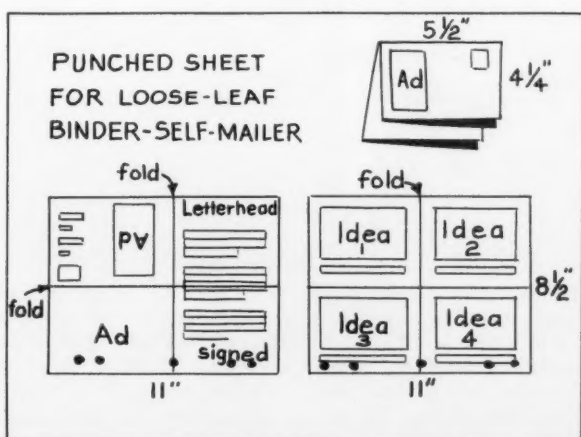
Sometimes promoters of other ad media term all direct advertising "junk mail." If it is "junk," why do all the leading U.S. corporations use it so faithfully, day in and day out, by the millions of pieces? It is used because it does a needed job. If it is well designed, with your help, it can do needed jobs for your prospects, too!



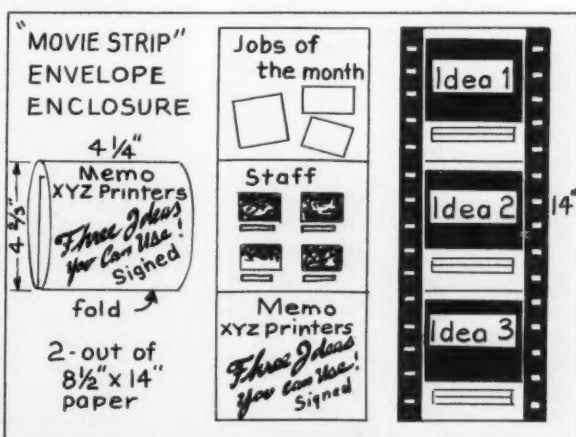
Reduce the Idea Sketches on the opposite page to center on a 3 1/2 x 5-inch card. Run four Sketches to a sheet. After you cut the cards apart trim the tops, which bear the idea titles, to simulate a 1/4-inch tab. Prospects can file for future reference in a 3x5-inch box. Split the run among four paper colors to gather four colors per set. Slots in your covering letter hold the cards



Use Idea Sketch No. 4 on the opposite page to submit four Idea Sketches to your accounts. A sheet 7x7 1/2 inches can be French-folded to 3 1/2 x 3 1/2 inches. Show the Idea Sketches on the outside, and put a covering letter on the inner spread. Piece can be slipped over a monthly statement, blotter, house organ, or a reply card requesting you to send out dummies, estimates, etc.



Here is a way to send four Idea Sketches each month on a five-hole punched sheet of 8 1/2 x 11-inch paper to fit both two- and three-hole binder. French-fold the piece as a 4 1/4 x 5 1/2-inch self-mailer. It opens first to your covering letter and then to your four Idea Sketches. Your prospects can keep it in a loose-leaf binder where they will be able to refer to it easily for new ideas



You can use an adaptation of Idea Sketch No. 2 on opposite page to show three ideas to your trade. Run the piece on a sheet of 8 1/2 x 14-inch opaque colored bond or book paper. Print three ideas as a movie story on one side and use the reverse side to print illustrations of your "jobs of the month," your plant in its daily operations, or photos of key members of your staff



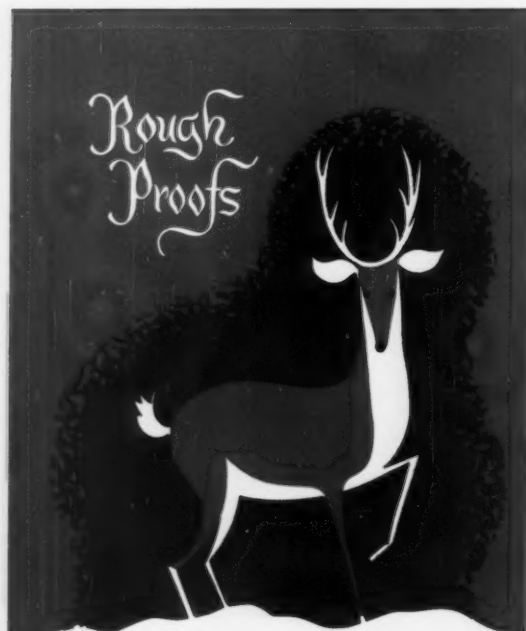
## The Toledo Craftsman



### PRINTING WEEK BANQUET

COMMODORE PERRY HOTEL, CRYSTAL ROOM, TOLEDO, OHIO

Section of poster provides "illustration" on cover from bulletin of local Craftsmen organization, promotes event with great force, tempered esthetically and brightened by pleasing second color, bright blue, which doesn't lessen impact at all



Christmas  
1958



Merit of silk screen process in its place is demonstrated by Gerry Storm's cover for Syracuse, N.Y., Craftsmen bulletin above. The original is printed in black and white, really opaque, on soft, rather dark, dull blue stock flecked with gold

# SPECIMEN REVIEW

By J. L. FRAZIER

### Letterhead Worth Reading About

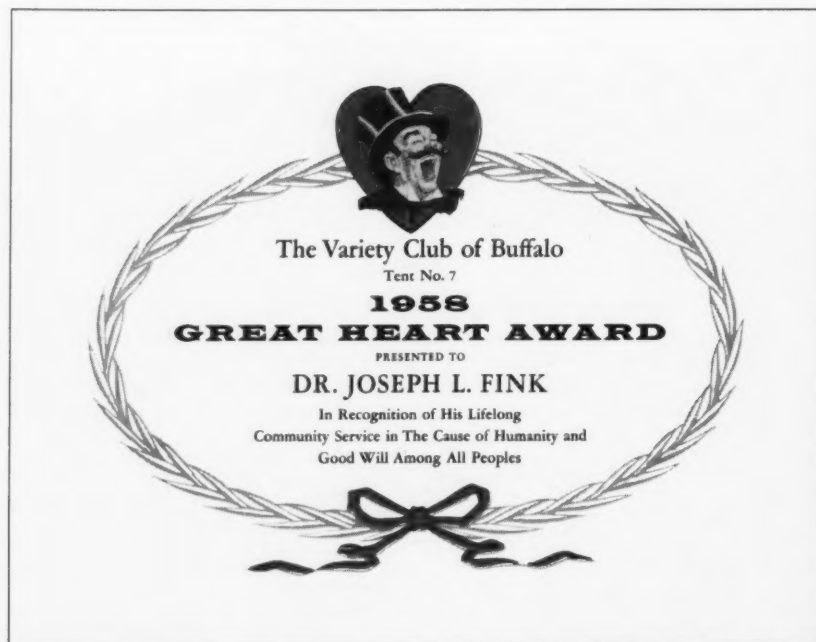
NEWARK PRINTING CO., Newark, New Jersey.—We think of letterheads as being "classy," or powerful. Both types may be impressive. Your new one is among few in hundreds having both qualities. It offers an example for others, and since the complete design can not be reproduced adequately, we will mention notable features.

The left-most part is a reverse color panel in black, a full inch wide and slightly less deep, bearing your initials in process blue, yellow, and red, one atop the other. A small rectangular band the same height as the letters follows each initial. This is not only an effective eye catcher, but to one familiar with process color printing it emphasizes, or at least suggests, you do process work.

We rate the design distinguished for three reasons, the black panel with letters followed by bands in the process colors, the all-over sound modern layout, and the blind embossing of the name line in large, clear letters defined by highlights and shadows. In our view, too few firms seeking to impart "class" in what they do use embossing.

### Variety in View Book Pictures

ATHOL T. TURNER, Melbourne, Australia.—D. W. Paterson Co., Ltd. did a very fine job in producing the big 9½ x 11½-inch case-bound pictorial book *Western Horizons* for your Australian Publicity Council. Twenty-five thousand copies were given world-wide distribution to attract industry to your country, which from all we've heard and read



Even usual pleasing citation certificates are rather severe in routine pattern, Old English display the only decoration and red the sole second color. By Emil Georg Sahlin, Buffalo, type of one above is in brown, border in green, with orange in heart and ribbon on parchment-like paper reflecting slight green tone

Following (to the right) there's a two-inch line of tiny sans serif caps, reading upward. The line, instead of a rule which is often used, separates the design elements and shows that you offer "Typography, Letterpress, Offset" service. To get the effect of a rule you use a wee size of type which some might not find as clear as they would like, but we suggest design would suffer if the type were larger and the line longer.

The third element is made up of two five-inch lines giving your name, address, telephone, and the usual information. The second line squares up with first in quite small extended sans serif.

anticipates a great future. The dozen or more Australian printers we are proud to know have impressed us with their intelligence, their progressive spirit, and their willingness to travel around the world to bring to other lines of business the best in printing.

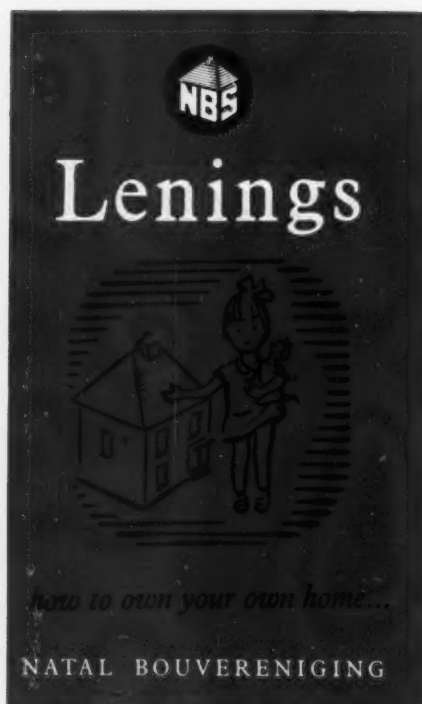
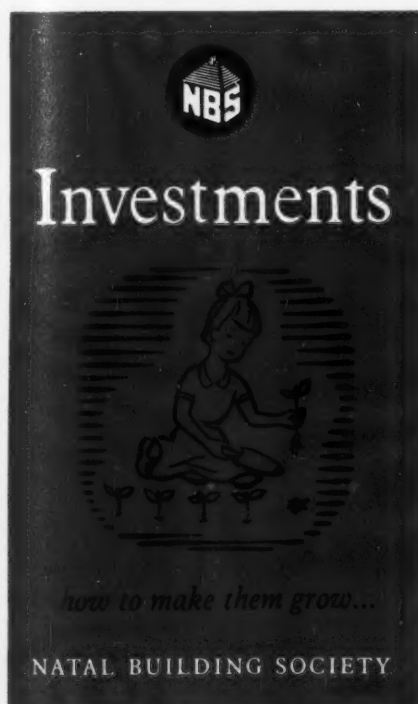
Our readers should be interested in the book's features, the most notable being the inside pages. They are replete with halftone illustrations interestingly grouped on the comparatively large pages, with appropriate line sketches between the featured pictures. The full color illustrations are especially interesting. They are made up with others in black only, and the contrast emphasizes both.

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail.

This layout puts color on some pages where, otherwise, there might be none. Bleeding some pictures off the pages avoids the monotony of standard size and positioning and allows for larger illustrations. There would be no sense in maintaining a system of regular margins throughout such a book.

We are thrilled with the end leaves, now too often looked upon as purposeless, and not worth the cost. The front pair shows a beautiful landscape and the back is a sea-shore view. Printed offset in a pleasing green, these attractive end leaves stimulate an urge to go and see.

The pictures are grouped with brief text worked in between them. There is a group under the head "The Western District's Industrial Strength," and another, "The Picturesque South-West Coast."



Covers from two of series of 3½x5¼-inch booklets, over-all treatment of which, as suggested, is standard, with illustration, color, and title changed for each issue. Good design is by John Guy, who doubles as advertising manager, obvious owner of a rare combination of talents. It is interesting to note that each booklet is in two languages, English and Afrikaans. With book facing reader one way, and upright, cover and text half through is in one. With it turned as if to back and upright, cover and text, again half way point, are in second

A feature that readers might note is that the small line illustrations referred to are not all printed in one second color. On a single page, one may be printed in blue and another in red. Brown, no process color, is used in spots. Where all pictures of a page or spread are in full color, the small sketches in between are printed in black for contrast. We treasure our copy, having long wanted to visit your country.

to make a thousand calls a day. The impression you create will be enhanced by the quality of the printed message delivered."

The following text is adequate though not outstanding or original. The second paragraph reads "Imaginative printing from The Columbus Bank Note Company costs no more than the ordinary kind—much less when you measure by results achieved." The first sentence of the final paragraph reads

## Novel Picture Carries Point

COLUMBUS BANK NOTE CO., Columbus, Ohio.—Headline writers seem to have been having a field day in connection with self-advertising of printers. Your 8½x11-inch card with the top display, "It's June in January when a prospect knows about your company," supports the observation.

We think the illustration is an attention-getting feature. It shows the full figure of a man leaning forward in his office chair, covers almost the full height of the card the 11-inch way, and takes up a bit more than half the width. All type, including the heading, is alongside at the right. The left half of the picture is a halftone (dark) showing the man in a business suit with his face shaded. The right half of the picture is done with crayon technique (light) with the figure in a sport shirt and slacks. The face is not shaded. Figuratively, the effect is night and day, January and June.

A three-cent postage stamp affixed where an initial might appear follows the display at the start of the text. The picture and stamp, together, impel reading. The significance of both is pointed out by the text which is short enough to quote and well worth adding to any printer's idea file. The stamp suffices for words to begin the first paragraph of the text "—all it costs per call

this  
IS THE AWARD



this  
IS THE BOOK

THAT WON THE AWARD



this  
IS THE PRINTER

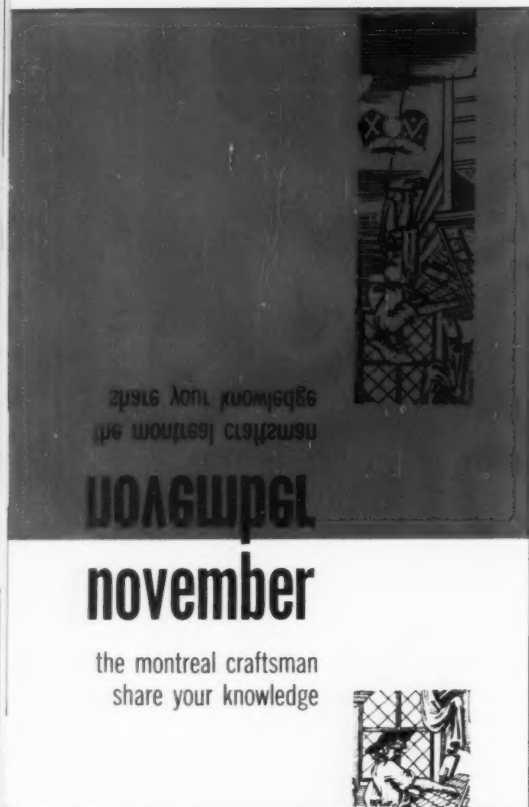
THAT PRINTED THE BOOK  
THAT WON THE AWARD

CLEMENT COLORTYPE

a subsidiary of  
J. W. Clement Co., Buffalo

Other subsidiaries  
Pacific Press Inc., Los Angeles  
Phillips & Van Orden Co., San Francisco

Simulation of a blue ribbon, part of as unusual and effective promotion effort of a printing house as we've seen in years. Original is die-cut to the shape and size of about 3x11 inches from second leaf of 8½x11-inch folder, over back of which a "ribbon" hangs, sheet printed one side only. Front (full) leaf heralds winning by Chrysler's DeSoto Division of an award in the 1958 competition sponsored by Industrial Editors' Association, for excellence of the magazine *People and Places* produced in great Clement Buffalo plant. A complete copy accompanied folder in mailing to Clement prospects and customers. As the DeSoto magazine is a most attractive and impressive one, alive with 4-color process illustrations—printed as few besides Clement specialists can print color—the "sampling" should be highly influential. In addition, the wide distribution of its magazine must have impressed the customer, and it probably helped to sell some automobiles. More printers, we believe, could profit by printing extra copies of important work and make it known they printed them



november

the montreal craftsman  
share your knowledge

Strong, interesting covers are usual on bulletin of Montreal Craftsman, but one above is the exception. General layout is commendable and "reflection" idea interesting, but why such emphasis on name of month and such subordination of magazine's name, slogan? Also, all lower-case weakens both

CRAFT NEWS



EDUCATIONAL NIGHT



January 13, 1959

The Review Man likes silhouettes, considers they can provide that always-desirable change of pace, and what could better symbolize an educational meeting than a picture of a school-boy on above cover of bulletin of the Baltimore Craftsman Club

"Crisp black on white or exciting natural color, your story deserves the best"; the second, "May we help?" and "We are as near as your telephone—Capital 4-2117." After the impression of illustration and display, the matter-of-fact, if not "dressy," text is good enough.

#### Cute Idea for Removal Notice

FRANK GORDON PRINTING CO., Washington, D.C.—We don't recall having received a notice of removal to new and larger quarters with more intriguing and impressive display than "Thanks to you . . . we're bursting at the seams," which, in comparatively big type, appears at the top on the front of your eight-page 3¼x6-inch folder. That copy, often used in conversation, appears above a most interesting two-color line illustration of a new building, the sides of which bulge decidedly at the middle, with short, straight lines spreading from the sides suggesting "growing pains." These short spreading lines, like "sun's rays," enliven the effect and suggest a measure of levity that helps. The piece

made for brown, your second color with black, because it can provide an excellent balance. It does well in both small and large areas. It is particularly good when white paper is of warm tone, cream or India.

To be specific, red wouldn't do where brown is used on your front page because there is so much color there. But red would be better display-wise than the brown on the left half of the spread where just three words of the extensive bold sans serif text appear in color.

A further suggestion, considering the lead-off display and the emphasis on growth of business, is that a bigger page would seem to be called for. It shouldn't, in our view, look small. Bigness is prominence, it suggests importance.

#### Making Most of Little Space

UTICA TYPESETTING Co., Utica, New York.—We salute you on your 50th year and on being so able to keep the pace, as the excellence of your new type specimen book, "Utica Type," clearly demonstrates.

ABBOTT, KERN & BELL COMPANY

Printers  
Lithographers

for the immediate attention of



Big 13x11-inch envelope of quality Portland printer, much reduced above, must stir wherever it shows up. Illustration of old side-wheel river boat, also interesting and effective type and lettering ensemble, "turn the trick." Others feature similar pictures of horse-drawn fire engine and horse racing with sulky and driver behind

is folded first one way and then the other so the inner spread of four pages pops open almost automatically before the recipient. The typography and art are of the first order, strong and businesslike, rather than emphasizing the esthetic, a real "working" job.

The piece suggests an observation on the subject of color use. Certain hues, bright ones and especially red, are necessary where small areas of color appear in major areas of black. An all-over red background may even be desirable in publicity printing. For occasional small and medium-size display lines, for instance, green and blues do not provide sufficient contrast to black. They require larger areas or much bolder type to show up to advantage. A very strong case can be

We have seen a lot of these books during our long tenancy of this spot in the magazine, but very few have shown so clearly their producers would tolerate nothing but the best. The ring binder with sturdy, rather flexible backs, covered with, we're confident, real leather of a most beautiful deep red hue, definitely reflects top quality.

The title is in a most interesting, though structurally ample, design and it is gold stamped near the bottom of the front. It has four squared lines, the big ones, "Utica" and "Type," in caps of suitable 42-point Lydian Bold. In an extended, extra bold, modern sans serif the line "Fifty Years" appears between the two big words, while "of Service" follows "Type." These second and fourth



color with  
an excellent  
and large  
when white  
India.  
do where  
ge because  
red would  
own on the  
three words  
ext appear

ica, New  
50th year  
e pace, as  
specimen  
monstrates.

lines are enough smaller (12-point) that they do not conflict with "Utica" and "Type" as a unit. We think the effect of the spacing is better than if the two smaller lines followed the big ones. This layout is also more interesting. Bands of parallel rule extend out from the two big lines to the front edges; a star ornament is centered an inch above and below the type group.

Using excellent composition you have made the best of the comparatively small 4½x9-inch specimen pages in sampling your fine array of faces. The divider pages of heavy cover paper, for "Linotype" and "Monotype" to name two, tab indexed, are very interesting typographically. Special pages are

OLYMPIC 5-5575 - 9 A.M. TO 5 P.M.  
TEMPLEBAR 4-8445 - AFTER 5 P.M.

**GEORGE GARCIA**  
LINOTYPE REPAIR SERVICE

23 EAST 17TH STREET OAKLAND 6, CALIFORNIA

**GEORGE Garcia**  
Linotype Repair Service

823 East 17th Street  
Oakland 6, California  
OLYMPIC 5-5575-9 to 5  
TEMPLEBAR 4-8445-After 5

State top card was given R. M. Caldwell, Oakland, Calif., as copy. In his reset he demonstrates what is gained from planned, more informal layout and bigger display, also by color. Balancing union label, also in orange, is omitted from the lower-left corner

also laid out excellently, including the one devoted to "the boss," the late Eugene R. Canfield, whom we were glad to know.

Reproductions of some of these are planned for an early showing, possibly in the issue in which this item appears, makeup permitting.


Since everything else is so fine, we hesitate to mention that one page is not in accord with established ideas. Of all pages, too, it would be the first, where some of the types, and too many are used, do not harmonize. Contrast has its place for emphasis and drawing distinctions in copy, but variations in size and forms of a given type—all caps, roman and italic in lower-case—can do an adequate job. It can be helped on occasions by a single contrasting style in the right spot. Even so, you have done a grand job.

### Unusual, Timely "Thank You"

FETTER PRINTING CO., Louisville, Ky.—Your company is the second one which, to our knowledge, sends something akin to a greeting at Thanksgiving time. We think many more might do likewise in order to get attention. One at Christmas time would not get attention because the Christmas greeting is regarded as more or less routine and expected. Thanksgiving is a fine time to express appreciation to your customers, as the

text of your 4½x8-inch folder "Happy Thanksgiving" demonstrates. Indeed, your folder is more of a "thank you" than a "Thanksgiving" piece and this is emphasized by the prominence of the word "thanks" in inch-high, extra-bold gothic caps over the word "Happy," set flush left above, and "giving," flush right below. The white design and typography are excellent; the most interesting feature seems to be a very deep red-brown all-over background on pages 1, 2, and 4. The color simulates that of a perfectly browned turkey, though perhaps a bit brighter, and suggests the important part that color can play. The color plate for the front is reversed to show the white of the eye of a turkey, the fore part of which (in line and in black) appears near the top and over the lateral right half of the page and bleeds off. The color plate is also reversed for the first six letters of "Thanksgiving," which are filled out with a very light, bright green-yellow. The plate for the red-brown color on page two is reversed for the axe, and definition of shape is given by lines in green-yellow; the handle for the axe and the tree stump, which bleeds off at the bottom, are in black line. Having only a moderate bronze effect, the brown is printed only on the back page and suggests paper of the hue. The message of thanks in six hues of italic appears in black against the white of page three. It is worth while to repeat that, figuratively, one has the floor when he issues a "greeting" on Thanksgiving. There's special point in the "thank you" angle. Finally, the choice of an unusual color—especially if it has significance or "flavor"—can in itself add greatly to the appeal of any printed item.

**The London Scene**




January  
February  
March  
April  
May  
June  
July  
August  
September  
October  
November  
December

Fleet Street News Vendor  
Hot Chestnut Vendor by the Windmill  
Bank of England Messenger  
Shoe-black in Piccadilly Circus  
Pavement Artist by the National Gallery  
Busker in the Haymarket  
Guardman by St. James's Palace  
Street Sweeper by Westminster Abbey  
Soap-box Orator at Marble Arch  
Bargeman near Tower Bridge  
Billingsgate Porter  
Street Salesman

The calendar months have been set in Grottesque 215 and Grottesque Bold 216 on a Monophoto Finemaster and printed by letterpress from plates made on a Lithotek Powderless Etcher.

Designed and printed in England by The Monotype Corporation Limited, Reg. Office, Monotype House, 45 Fetter Lane, London E.C.4 Head Office & Works, Belper, Derby, Surrey  
Reg. Trade Marks: Monotype, Monophoto & Lithotek



At left above is a page from the characterful, highly interesting calendar issued by, and highly creditable to, the British Monotype Corp., and at the right, one page representative of all with days and dates panels. The first, which follows a protective leaf of much lighter stock than the card weight of others, functions as a "table of contents," giving titles of illustrations featuring regular calendar leaves. All illustrations are of the quaint woodcut technique as those above. Heavy cards, printed both sides, are spiral bound along the top with a loop of heavier wire fitted in coil, so the item may be hung or stood up on a desk. On original, the background illustrations, as on the page at the right, are printed in a deep reddish brown, the two tint blocks back of the calendar panels in a very pale tint of yellow-green hue

## THE PI-BOX NOVEMBER 1958



This was reproduced from a Type-C print made from Type-S negative Extracolor film.

### Color!


The new negative  
Ektacolor Materials  
and their  
use in lithography  
by  
GEORGE WATERS  
Sunset Short Run Color

THE SAN FRANCISCO CLUB OF PRINTING HOUSE CRAFTSMEN



For that sleek, clean-cut look, and to obtain the modern look of much contemporary, functional architecture, an up-to-date, sharp, and not too bold sans serif, like that of this bulletin cover, is hard—if not impossible—to beat. Structure of lines and layout reflects similar "architectural" qualities. Monkey illustration on original is printed by four-color process

**December**



SUNDAY	-	6	13	20	27
MONDAY	-	7	14	21	28
TUESDAY	1	8	15	22	29
WEDNESDAY	2	9	16	23	30
THURSDAY	3	10	17	24	31
FRIDAY	4	11	18	-	-
SATURDAY	5	12	19	-	-

s up. Illustrat  
on the trick."  
river behind

ooks during  
the maga-  
so clearly  
nothing but  
rdy, rather  
confident,  
deep red

**1890**

**TYPE STYLES**

FOUNDRY TYPE      FILM TYPE

**OLD BOWERY    WAND**  
**JIM CROW      QUILT**  
**COMSTOCK    ULTRA**  
**MARBLE HEART    WARLORD**  
**GOLD RUSH    WESTERN**

**THE AD SHOP**  
*Complete Typographic Service*  
 JACKSON 5-4618, 510 WILKINSON ST., NEW ORLEANS 18, LA.

Reproduction above from 5½x8½-inch card of New Orleans typographer recalls, in some lines by name, types of sixty-odd years ago. It illustrates the great change in design which has taken place, obviously for the better. Each could be used on rare occasions for "atmosphere" today, but no more. Straight corner rules of panel on original are in black and not blue, as here

### Text Fine, Book Inferior

GOVERNMENT PRINTING OFFICE, Wellington, New Zealand.—There is much good material in your new "Style Book," and it is undoubtedly a help to workers in your office and shop. But it is unfortunate that with, we suppose, ample facilities and funds its production was not handled better. We believe your people will be the first to want to know why. The bright red cloth over the hinge of the books is too strong for the light gray paper covering the board backs. It is what one sees first and can't avoid seeing almost all the time, whereas "Style Book" should be the most prominent element. The title in a single line of 24-point Caslon Old Style caps is far and away too small in the accent position on the 6x9¼-inch cover. Our idea, generally speaking, is that the title might be better set in two 60-point lines, bold-face if the paper covering were darker, to hold its own with the strong hinge cloth and present better proportion of type size to page.

Another angle is this. With the title so small, the reader's eye is drawn down to much the larger design block of the emblem and the two lines "New Zealand" and "Government Printing Office," which are in type a little smaller than that of the title. You seem to need a design staff to plan your work, as our Government Printing Office did until the former head, A. E. Giegengack, saw the light and installed one.

Copy for all printing wanted



yesterday must be in by  
noon tomorrow

YELLOW BIRCHES PRESS • PO 6-9626

Letter enclosure from Ahrendt, Inc., New York printer

The best typography is represented by the title page, but the lines of two groups, one at the top and the other at the bottom, are too closely spaced in relation to the great open area between the groups.

The margins of the text pages are most irregular, the worst mistake being to make the front (outside) margin too narrow. For best appearances margins should progress in width, with the back margin narrowest, and the top, front, and bottom margins graduating in width in the order named.

We are also greatly disturbed by the extremely narrow front margins on some pages. Furthermore, the average spacing between words is too wide. The best amount of space is the least required to set words definitely apart, no more.

We suggest that the proper people on your staff read the brief article "Lesson of Month for Compositors" at the start of this department in last month's issue.

we sometimes wonder  
if it is true that the  
customer is always right

but when a  
customer writes  
like this  
there's no  
question  
about it ... **HE'S RIGHT**

Front from 8½x11½-inch heavy-weight folder, inside of which evidences justified confidence of Canfield & Tack, top-grade Rochester printing house, in sampling its product. There is a short fold from the bottom of page three to hold sample, a catalog of Ansco photo supplies. On page two, facing, there's a facsimile of a letter from Ansco complimenting Canfield & Tack. Impressive copy appears on the front of the short fold of page three, sic: "To print each job with all the care and skill we know" and "To hope that work like this commends itself."

Jan. Feb.  
1959

**Phoenix Metal Cap Co.**

The interest and power of the silhouette and of soft, dense black on white are demonstrated by a cover from one of very finest company magazines published, that of Phoenix Metal Cap Co., Chicago, a personal triumph for its editor, Harry J. Higdon. Qualities mentioned above are heightened on the 8½x11-inch original by the soft paper and especially by the second color, a medium-light gray with a slight blue cast. Our blue, selected as "average" for all items to appear with single color, is too bright and the paper too slick to represent the original properly

# TIME, NOW, TO REBUILD OR REPAIR

● "SPECIMEN REVIEW" editor has long held that printing of graphic arts organizations should be top-grade, never invite adverse opinion. Clubs of type directors, art directors, Printing House Craftsmen, master printers' associations, and, of course, printing companies owe it to themselves to put out the best.

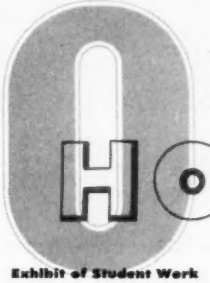
Despite what some may think, there are many important buyers whose native good taste and experience make them discriminating. These are left cold or even repelled by printing design which isn't esthetically agreeable, easily readable, impressive, or even exciting. It is worse than stupid to cry "fine printing" with advertising which is not above reproach in printing craftsmanship.

We, being printers, are gratified that printers and typographers, though they sin too often, are not the chief offenders. Art groups whose members may assume that being artists makes them *designers* adept with type are most often guilty. We recently received a folder of a widely known New York artist-dominated group on which very small type was printed in two colors offering faint contrast to dark paper. As a result it was very difficult to read.

Some vague idea of "effect" often seems to be the objective of artists dabbling with type. Frequently we have felt they were striving most of all to do stunts with type to "out-clown" others in like situations. Immutable laws of design essential to please native good taste are flaunted as no self-respecting printer would flaunt them. The belief that "shock" is the indispensable ingredient of printed advertising is often suggested. Alas!

Our objective here goes beyond just pointing out work of some groups made up of, or dominated by, artists as something to be shunned. It is intended as a plea that such groups stop their "clowning" and incorporate in their work *real art* in the form of sound design, attractive legible types, and sane typography. The most serious damage, we think, is that the young are apt to look on the printing of these groups as representative of the best. Are we baying at the moon, shooting wild? Read on, and we shall see.

● Reproduction on left (below) is from short ad headline, but is out of place in this formal, centered layout. The type group, including seals, is improperly



**OPEN HOUSE**

Exhibit of Student Work

**ID**  
Institute of Design

INSTITUTE OF DESIGN OF ILLINOIS INSTITUTE OF TECHNOLOGY

I. D. movies will be shown from 2 pm to 8 pm

TWO SEMINARS — Friday May 6th **TWO DIMENSIONAL DESIGN** 8 to 10 pm


Saturday May 7 **THREE DIMENSIONAL DESIGN** 8 to 10 pm

**May 6 and 7**  
2 pm to 10 pm

111 E. Campus Metallurgical Building 33rd and State


centered vertically and doesn't reflect the skill and invention to be expected from a group of type specialists. Sketching the most obvious faults is all our space permits. Lines are too crowded, especially in relation to all-over space. Ensemble of title page (below, right) doesn't jibe with proportions of the whole page. With each word given a line, display distinctions are all but lost. The designer, patently feeling he's a modern, should remember the prime law of modern design,

"Form must follow function." He thought of "shape" first. We pass to the announcement above, which is much worse. It uses too many incompatible types and poor color. "Open" is light green-yellow. "House" is dull yellow-orange. The rest is black. It results in the nth degree of complexity, especially with one color line in part overprinting the other. The major display is overemphasized in relation to important copy like place, date, et cetera. Contrast of type sizes is too great



*The Fourth Annual Awards for*


## Typographic Design Excellence



*The Type Directors Club of New York*

*The fourth annual awards for*

## TYPOGRAPHIC DESIGN EXCELLENCE



*The Type Directors Club of New York*

The Judges: Aaron Berns, Louis Berkehan, Eugene Eberberg, Gene Fiedler, Herb Lubalin, Frank Penner, Bradley Thompson, Milton Wolff, Robert W. Jones, Chairman



By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope.  
Answers will be kept confidential upon request.

## Pressmen Should Know Characteristics of Papers

- Paper greatly determines the printing smoothness and color quality
- Condition and dimensional stability of stock can affect register
- Selection of paper and ink is often left to printer's judgment

Commercial printing salesmen who have direct accounts generally guide their customers in the selection of stock for a particular job. They render this service so that the stock selected will be the best one for the job. When salesmen choose the stock, the plant can give the customer the quality reproduction he wants.

The wise selection of stock, based on knowledge of the various kinds of paper and their characteristics, also makes it possible to maintain quality control within the plant.

Many printers have had the unhappy experience of being asked for quality work when the elements of the job have been prescribed by customers who did not thoroughly understand the printing process. The most commonly prescribed element is the stock for the job.

In today's highly competitive market, few printers refuse jobs in spite of the customer's restrictions. National statistics indicate that the volume of advertising may be expected to increase tremendously in the next decade. A recent study also shows that advertising agencies are currently experiencing a critical shortage of trained production personnel. This means that printers must continue to expect misguided stock selections.

What color printer has not experienced register difficulties with unseasoned stock sent to him from a secondary account such as an advertising agency or a printing broker? What pressman has not had to thin out or stiffen an ink due to surface irregularities of paper? Pressmen often are blamed when inferior paper causes long makereadies and delays in press runs.

The four fundamental elements of any job are the press, form, stock, and ink. When the form and the stock are preselected by the customer, the only variables left to the pressman are the press and the ink. Before he can make an adequate selection of either, he must make a thoroughgoing analysis of the form and the qualities of the stock to be run.

The pressman should be aware of the stock's many physical and chemical characteristics in order to achieve good printing quality. Printing quality is determined by four visual aspects of the printed product. These are: (1) printing smoothness, (2) exact color matching in solids and tones, (3) register, and (4) show-through.

Printing smoothness refers to the visual impression made by the texture of the ink on the surface of the paper. When an unsatisfactory separation of vehicle and pigment has occurred, the printed job will not appear smooth.

The characteristics of the paper determine to a large extent the smoothness of the printing. The rate, extent, and uniformity of absorption will determine the appearance of the finished product.

The surface contour of the paper also affects the smoothness of the printing. The contour is the result of the sheet's thick-

ness (degree of bulk), the levelness and pore structure of its surface, and the smoothness of its fibers. The amount the stock can be compressed also determines the smoothness of the printing. This amount is controlled by its porosity and dimensional stability. Absorption, surface contour, and compressibility are the key factors regarding the impression tolerance of stock.

Fidelity of color matching, completeness of solids, and smoothness of tones depend greatly upon paper characteristics and properties. The color of the stock, and the uniformity of this color affect the brightness of the sheet. Paper brightness has a marked effect on the visual impression made by the ink. The physical structure and chemical properties of the stock determine how uniform the color of the ink will be on the paper. It also determines the appearance of the solids and tones.

Light-scattering properties of the stock especially affect the solids and tones. This refraction of light stems primarily from the chemical nature of the stock and its surface contour. When fibers of the stock have been saturated with ink, light refrac-

### PUB ENEMY NO. 34—The Perfect Color Match



—Courtesy National Publishing Co., Washington, D.C.

tion from the paper changes, and the color of the ink may also change.

Two factors of stock control affecting register are the condition of the stock, and its dimensional stability. The condition of the stock refers to its moisture content as well as its seasoning. Its condition may be affected by temperature and weather. Dimensional stability of stock relates to the limits to which it can stretch or shrink.

The degree of show-through, always visually undesirable, is related to the opacity of the stock and the amount of ink it absorbs. These are both the outgrowth of the paper's chemical and physical nature.

To be able to adjust the ink and press for high-quality production, the pressman must have a thorough grounding in the science of paper.

## How Do Your Proofs Rate?

Have you any idea how the proofs you send to your customers compare with those of your competitors? Are they as good? Or better? And would a comparison show up in your favor?

Business is tough enough to get on a straight competitive basis without letting such a thing as poor quality proofs add to the problem of competing with other plants. Good proofs are important to a customer—and they are a good salesman for you. They tell your customer better than words what quality means in your plant—and the kind of quality he can expect from you.

The truth is, there's no good reason for not producing the best proofs. It takes no more time or effort—and costs no more—to pull proofs that are really top grade than it does to pull proofs of poorer quality. Why not make a critical check into the quality of proofs your plant delivers to your customers? In that manner you will find out the kind of proofs your customer sees.—FRED DUENSING.

International Printers Supply Salesmen's Guild recently honored its past president Norman L. Rowe (r.), Ideal Roller Co., with a plaque for "dramatic leadership," given by current Guild president Louis Croplis, American Type Founders



## POINTERS for PRINTERS

The Inland and American **PRINTER** and **LITHOGRAPHER** pays \$5 for each item published in this department

### Don't Rely on Oiling System

Presses are too valuable for you to depend on the lubrication system alone. You can't see all the bearings in your press that may need oil. If you install visual oil cups, you may save the expense of a big press repair bill and the cost of lost production.

### Mirrors Save Steps

If you put mirrors at convenient places on fast automatic machinery, you will save the operator steps and help him keep a better eye on his machine. Automobile mirrors help check the operations of presses and folding or typesetting machines. Large mirrors on nearby walls can also be a great help to operators.

### Don't Set Rollers Too Tight

Printers running presensitized plates often set rollers too tight in order to get a good ink deposit. Tightly-set rollers can break down desensitization on plates.

### Extra Cost on Color Jobs

Remember these extra costs when you figure a color job:

1. Extra stock for each run.
2. Extra time for register.
3. Extra time for makeready.
4. Extra time for wash-ups.
5. Extra time for matching colors.
6. Extra time because of slower press speeds.
7. Extra time for process inks to dry.
8. Extra cost of ink.
9. Extra cost for progressive proofs.
10. Extra cost for any unusual preparations necessary.

### How to Fix Clutch Problems

If a slug typesetting machine develops a chattering clutch, try this: Attach small hooks made of heavy wire around the shoes under the leather buffers. Connect the hooks with a spring. One from an ordinary screen door will do the job. It won't interfere with clutch spring action, but it will take up any extra play in the clutch.

### Keep Copy Clean

In order to keep copy from getting dirty in the shop, wrap it in the plastic bags new shirts come in.

### Tips for Using Dry Spray

Here are a few pointers to get the best results with dry spray on offset work: Keep pressure low, keep the powder as near the sheet as possible, keep the powder dry, keep using the same pressure and amount from start to finish.

If powder isn't used correctly, it may pile up on the blanket, cause scum on the plate,

distort print and color, and saturate the ink rollers. Frequently the best way to guard against these problems, in addition to using powder correctly, is to stop the press and wash up.

### Three Reasons Printers Close Shop

Printing management should beware of three common causes of failure in the industry. They are collection problems, inaccurate cost estimates, and competitive underbidding. According to *Dun's Review*, these are the major reasons printers go out of business.

### Tacky Ink Tears Sheets

Tacky ink can cause sheets to tear in the grippers when you print large solids. The ink on the blanket prevents the sheets from moving on easily when they are taken by the grippers. When this happens, reduce both the tack of the ink and the pressure between the blanket and the impression cylinder.

### Phantom Envelope

Here's an idea for an attention-getting airmail envelope. Print in reverse in an over-all tint a photo of your plant, trademark, or slogan, plus a corner card on the inside of an envelope blank. The corner card and illustration will show through the thin airmail envelope to create a distinctive phantom effect.

### Materials Help Feed Platens

Stapling fabrics, rubber, or some other limp material to your paper stock will help automatic or hand feedings on platens.

### Use Opaque White to Make Gray Ink

Most pressmen use mixing white to make the occasional lot of gray ink they need to use. Opaque white, however, costs only slightly more and is superior for this purpose.—JOHN W. NESTLER, Mercury Printing Co., Tampa, Fla.

### Use Low Speeds for Short Runs

Appearance is usually highly important on press runs under 100. On these runs pressmen can get the best quality by running the press at its slowest speed.—JOHN W. NESTLER, Mercury Printing Co., Tampa, Fla.

### Open Envelopes on the Press

A flat bull-nosed spring clamped above the front standard on a small offset or Heidelberg platen press can open catalog envelopes as the gripper takes them in. This not only saves opening the envelopes for stuffing but permits printing on the flap.

# THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.  
Answers will be kept confidential upon request.

## Type-Paper Relationship Is Factor in Good Design

- Typographers, designers must select certain types for certain papers
- Good paper selection is particularly important in design for books
- Smooth papers designed in 1700's made old type faces look inadequate

"Such a list of the tools and materials that a designer of advertising uses may well begin with paper, because paper is the substance that underlies the whole of his product. He will print on woven fabrics once in a while, and upon tin, but paper is the natural first level of his structure.

"Paper means all sorts of things to the various people who come into contact with it—to the manufacturer, cellulose; to the dealer, blue packages; to the pressman, surface—consequently, it will be expedient to find out at this point just what paper means to the designer of advertising."

Thus does the late William Addison Dwiggins begin his great text, *Layout in Advertising*, showing at the beginning the importance of paper to the typographer.

### Designers Must Know All Papers

The affinity of printer's type to the paper upon which it is printed has always been a controversial subject. Actually, very few concrete principles have been laid down to everyone's satisfaction. The situation is further complicated because the various methods of printing must be considered.

From time to time articles in the trade press, illustrated with microphotographs, have attempted to show the relationship between type and paper. They have had little success because it is difficult to analyze properly with microphotographs what happens to various styles of type when printed on various papers by various processes.

An understanding of photomechanical problems will, of course, help the designer keep within reasonable bounds when he selects type. But since so many types can be used successfully, he may begin to feel that there are really very few restrictions.

Most important of all, the designer should be familiar with all of the papers available for modern printing needs. In

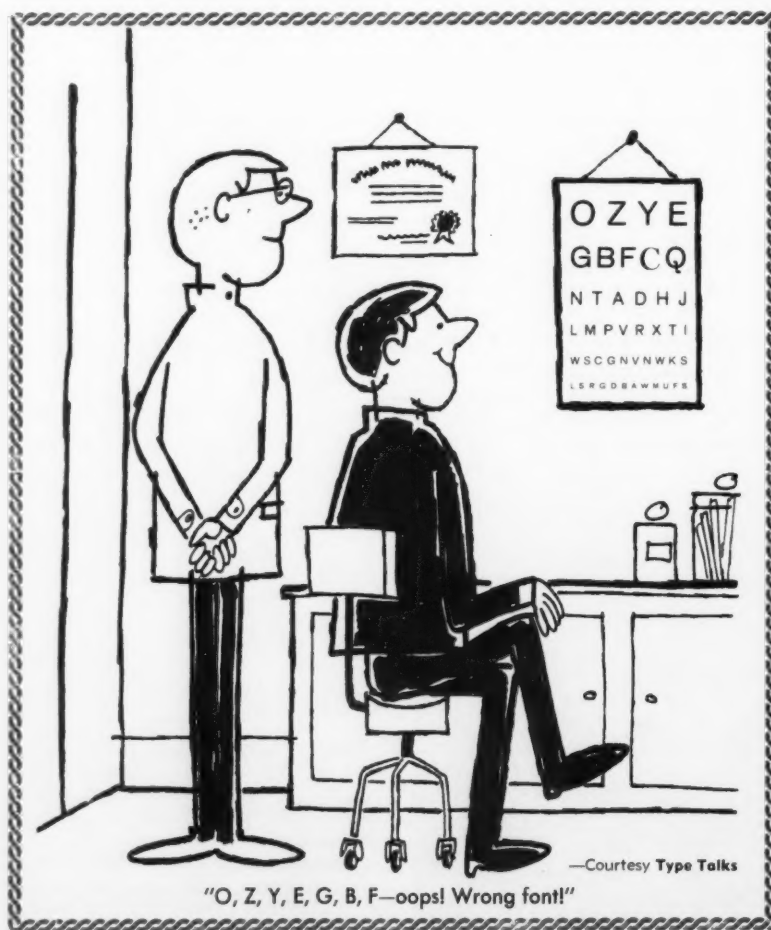
addition he should be acquainted with the historic development of the types he uses. Only then can he sympathetically combine type with paper in a manner which will be right for his purpose.

Theoretically, the typographer should have control over all of his materials, but in practice he may be prevented from exercising it. He is restricted by the manu-

facture of the paper, the formulation of the ink, the skill of the pressman, and other variables.

No doubt production-minded printers would like to reduce all of these factors to a simple formula. Then, anyone could select a type and find the right paper for it in a ready-made table, with perhaps a footnote to indicate the correct printing process to use.

For some three hundred years after the invention of movable types, printing was done on hand-made paper of rather rough texture, in the style now called antique. The sheets were dampened and printed on



—Courtesy Type Talks



a hand press which exerted a considerable squeeze.

Type designers during this period cut their punches with this procedure in mind. The resulting "color" of the printed page was exactly what the punch cutter wished it to be. Often, all of the operations were performed under one roof by one person.

Around 1750 John Baskerville experimented with ironing or flattening rough papers. The types which he designed were specifically cut to take advantage of the smoother paper, which rendered earlier types such as Caslon's somewhat thin and inadequate.

The great god, "kiss impression," was born at this moment, and most modern pressmen consider themselves his prophets. The craft of the pressman, however, did become more highly skilled, as did that of the inkmaker.

Since the period of Baskerville, the papermaker's skills have increased to the point where printers have available a large variety of machine-made surfaces upon which to print. There is an astonishing variety of papers, but they all fall into a few basic kinds, each with its own problems regarding type selection.

#### Right Type for Antique Paper

The correct type for the antique or soft papers will probably be an old-style face, developed in the day of the hand-made sheet. This is a generality which should be used with a little caution. For example, a number of the old-style types, although based on historic fonts, have been adapted to modern printing needs. While they are suitable for antique stock, they may also be used on machine-finish and coated papers as well.

Of all the old-style faces, perhaps Caslon is the least adapted to the smooth papers, particularly when the smaller sizes are used. A solid impression is needed to make this popular type most effective.

The matter of "socking" the type is a touchy question between typographers and pressmen. But since most letterpress printing on antique stocks is done with type alone, or in combination with line engravings, a little squeeze will always produce a crisper effect. In the words of one of the greatest book designers of our generation, the late Bruce Rogers, it "raises printing almost from a two- to a three-dimensional medium."

There are a number of suitable types for use with machine-finished and coated papers. They follow the styles initiated by Baskerville and Bodoni now classified as transitional and modern, respectively, by most typographers.

Again, all transitional or modern letters are not necessarily suited to the coated sheet, since the name derives from the serif structure and style rather than from the weight of the stroke.

(Turn to page 132)

## Your Slugging MACHINE PROBLEMS

By Leroy Brewington

### Why Crucibles Crack

We hear an occasional complaint that the crucible of a gas pot becomes cracked causing the metal pot to leak. This may happen the first time the pot is relighted and the burner unit is put into use after the original installation. Crucibles leak because the metal first melts at the bottom of the Linotype gas pot. The great pressure from expansion which takes place there can not escape through the top and, consequently, may cause the crucible to crack.

The manufacturer of the Ludlow machine solved this problem by making the plunger longer so that it extends above the surface of the metal. When the expansion takes place, the plunger is free to rise in the well, thus reducing pressure.

When the gas is turned off on a Linotype pot, the plunger pin should always be removed and the pot dipped down to where the top of the well is visible. This leaves the plunger free to rise as the expansion takes place in the bottom of the pot. Another method is to put a steel tapered rod or plug in the pot immediately after the gas is turned off. Before the pot is relighted it should be taken out so that the metal can rise through the hole as expansion takes place.

A safe way to thaw a pot is to light the burner and then turn it on about half way

The editors of *Type Talks* magazine sponsored this one. They advised giving it prominent display to show you're a man of deep convictions

There's  
no reason  
for it...  
it's just  
our policy

for a period of approximately 20 minutes. Then turn the burner cock for a full feed of gas line. In this manner the heating is more gradual and less apt to crack the crucible through quick expansion. It will require about 1 to 1½ hours to have the metal ready for use, depending on the heat of the flame, which should be blue.

The small splashing and popping of the metal coming from your electrically-heated pot after the electricity has been turned on in the morning is caused by the metal being heated rapidly in the lower part of the pot. This leaves a thin crust of cold metal on top. As metal becomes molten underneath the crust it breaks through so fast that small amounts pop out into the frame of the machine. This can be eliminated by dipping the metal out of the pot to a point even with the heating units.

#### 1-Em and 2-Em Ejector Blades

Q.—I have worked in various shops during the last few years, and as an operator I find the one-em and two-em ejector blades of the universal ejector on slug-casting machines are no longer used. Why is this?

A.—Within recent years we have been able to keep metal temperatures constant with the newer types of gas and electrical thermostats. Better lockup in the average shop has been obtained through better trained machinist-operators. Better care of models and sharp and properly adjusted side knives have aided in better ejection. All these points and many more have made it possible to use two 2-em blades for the one and the two em.

The odd-measure (13-em) is not used so much. Nowadays the slugs are full and strong, and there is less resistance on slug ejection. Why use a 13-em blade on a 13-em slug when a 12-em blade will do the job just as well? Many times operators who would absent-mindedly set the ejector for a 12-em slug would ruin a liner because the 12-em reading on the knife point scale (E-1618) gave a 13-em ejection instead of a 12-em ejection.

#### Increased Plunger Tension

Q.—How do you increase the tension on the plunger?

A.—By moving the spring on the plunger lever toward the front of the machine.

# THE SPECIALTY PRINTER

## How Letterpress Printer Began Business Forms Work

- Caprock Business Forms began as division of Texas letterpress plant
- Seeks to bridge gap between small, hand-collated orders and long runs
- Firm also does payroll checks, one-time carbon forms, other small jobs

By Frieda Bryan Hyatt

"What we are trying to do," said Richard N. Crandall, a partner in Caprock Business Forms, "is to fill the gap between the hand-collated, short-run, snap-a-part forms orders for 1,000 and 2,000, and the 10,000-and-up orders that the roll-to-roll snap-a-part manufacturers are interested in."

This goal gave rise to the establishment of the business in August, 1958, and the increase in sales from month to month since that time. It is located in Lubbock, Tex.

On Feb. 1, 1958, Ross Hester purchased a half interest in the C & C Printing Co. owned by Mr. Crandall.

In August, 1958, this youthful team purchased a Dutro web-fed rotary forms offset press and started Caprock Business Forms. The new firm prints snap-a-part carbon interleaved forms for the trade. It sells wholesale only. The new firm, together with a retail printing plant, is one of the largest printing plants in west Texas.

### Plants in Different Locations

All of the letterpress equipment is at the plant in Lubbock. The offset equipment is at a new modern plant just outside Lubbock. In addition to rotary press printing, Caprock Business Forms also does offset and letterpress printing for the trade in sheet sizes up to 21x28. This work includes payroll checks with one-time carbon, statements with carbon attached, accounting machine forms, and NCR statements and ledger sheets.

The press used by Caprock is a quick setup press as far as makeready is concerned. With the offset rotary forms press it is possible to get the job ready to print much quicker than with a rubber plate press, Mr. Crandall reported. The job can be set and an offset plate made for approximately half the cost of a rubber plate, he explained.

The new press prints from roll to sheet. Dick Crandall declared, "We are going to take care of the short runs. Our specialty is short-run snap-a-part forms, from 1,000 to 10,000. This is our profit business. When longer run volume warrants it, we will get into the roll-to-roll printing with roll-to-sheet collating."

Caprock uses a special attachment which applies a thin layer of wax to the

stub of the original copy of the snap-a-part set. Then the equipment attaches a carbon to the face of all additional parts of the set.

Parts are collated from vertical gathering racks to angle joggers. After collating, the sets are placed in tall padding racks and a special padding glue is brushed on the back edge of the stubs of the sets. The glue is allowed to dry 24 hours, and the sets are then separated by a flexing motion as the operator takes the sets out of the padding rack. The sets separate because the wax is on the top of the set. The glue penetrates about  $\frac{1}{16}$  of an inch into the stub but due to the wax on the origi-



Ross Hester (left) and R. N. "Dick" Crandall are the two partners who run Caprock Business Forms; Mr. Crandall manages rotary forms plant and Mr. Hester runs the letterpress shop. Below: Felix Gonzales, shop foreman, is shown running Dutro web offset rotary forms press on snap-a-part forms





Girls hand-gather or collate snap-a-part forms from vertical racks. Firm specializes in short runs of 1,000 to 10,000 because both press and collating equipment can be set up quickly at low cost

nal, the sets can be separated as the operator takes them out of the padding racks for the next step.

The sets are then cut apart to the desired finished size. "We can produce snap-a-part sets in short runs of 1,000 to 10,000 due to quick setup time on the press and elimination of costly setup time in the collating department," Mr. Crandall explained. "This is the way we got started in the rotary forms business. By taking care of a new market in the short-run field, we were able to enter the rotary forms business with an investment of only \$30,000 for a press and a minimum paper and carbon inventory."

#### Plans to Cover Southwest

Caprock Business Forms is soliciting business in west Texas and all of New Mexico on a wholesale basis. Mr. Crandall calls on printers in this territory. He plans to cover Colorado, Oklahoma, Kansas, and the remainder of Texas at a later date.

Caprock ships to the dealer in approximately two weeks from receipt of order. This compares favorably with the normal

four to six weeks in the rotary forms industry, Mr. Crandall said. Shipments are prepaid to the customers. Sales have increased each month.

#### Crosfield Moves Headquarters

Crosfield Electronics, Inc. has transferred its head offices and laboratories to a new plant on Long Island. The new address is 47 New York Ave., New Cassel, Westbury, Long Island, N.Y.

Chairmen of the 1959 Screen Process Printing Association convention committees met in New York City to make plans for the SPPA show at New York's Statler-Hilton Hotel Oct. 30-Nov. 1. Leonard Gorelick (front, l.), of Supreme Displays, is 1959 New York Screen Process Convention chairman. Archie Norman (front, 3rd from l.) of Ad Print, is president of the host chapter, SPPA of Greater New York



New Era Manufacturing Co. has moved its offices and production facilities after 38 years in Paterson, N.J., to a new plant at Central and Forest Aves. in Hawthorne, N.J. The new plant has 50% more floor space than the old one. The company produces multicolor flat-bed letterpress specialty equipment



## Nashville Forms Company Starts Marketing Division

The establishment of a marketing division to replace the present sales department of Cullom & Ghortner Co., Nashville, Tenn., has been announced by Alven S. Ghortner, president. Mr. Ghortner also reported the formation of a research and development department. Cullom & Ghortner, business forms and general printers, has plants in Nashville and Atlanta and has sales offices in seven major cities.

E. B. Hundley, former vice-president in charge of sales, has been appointed vice-president in charge of marketing, and will be in charge of the newly-created division. S. Cecil Appleby has been named national sales manager. Mr. Appleby was formerly assistant general sales manager in charge of the company's southern division.

John Bentley, Nashville sales representative, has been named national accounts manager. Cullom & Ghortner's former New York district sales manager, Tom S. Bowman, has been appointed New York sales and contract sales manager for the company.

The new research and development department will be supervised by John Clowes, who had been associated with the management consultant firm of John A. Patton as senior engineer. Mr. Clowes' main functions will be to investigate the development of new products and printing services.



# WHAT'S NEW?

## IN EQUIPMENT AND SUPPLIES



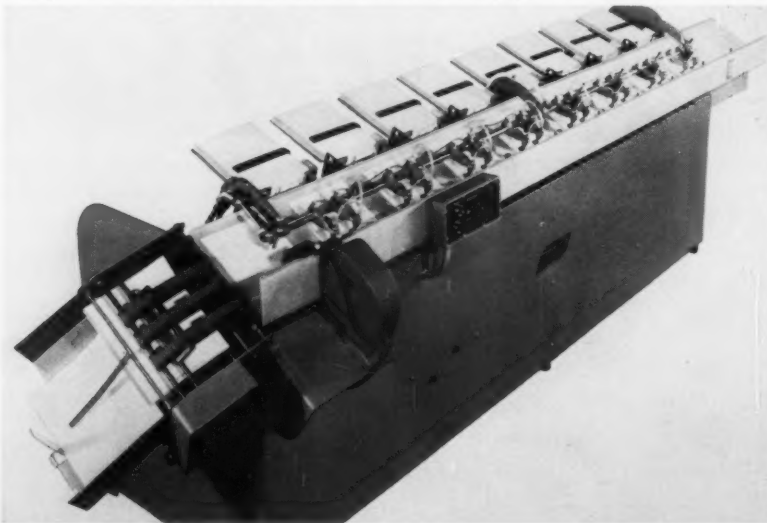
Three- to 72-point can be set at keyboard speed

### Maceymatic Collator

The Maceymatic, an eight-station collating machine which can gather up to 17,000 sheets per hour using only one operator, is being marketed by the Macey Co., subsidiary of Harris-Intertype Corp. The machine handles sheets from 5x8 inches to 9x12 inches and is intended for use in offices and small binderies. Attachments include a stapler which can handle sets of paper up to  $\frac{1}{8}$ -inch thick and an offset stacker and tape delivery unit. The collator takes less than 27 square feet of floor space.

For information: The Macey Co., 13835 Enterprise Ave., Cleveland 35.

Maceymatic automatic collator for offices and binderies takes paper from onionskin to card stock



### Intertype Fotosetter Sets 3- to 72-Point

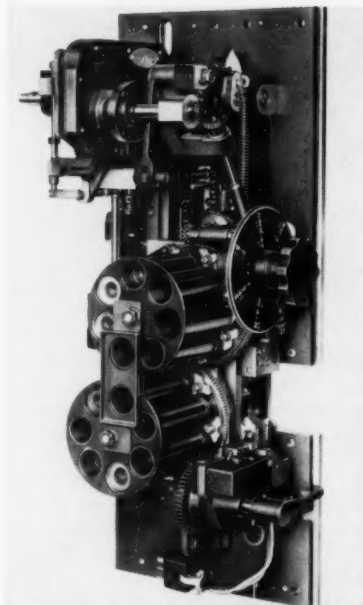
The Super Display Fotosetter is a new model photographic line composing machine introduced by Intertype Co., Division of Harris-Intertype Corp. The machine is capable of setting composition in all sizes 3-point through 72-point at keyboard speed. It extends the type size range of the Fotosetter from the present 48-point, using 12-point matrices, to 72-point through the use of 18-point matrices and a 4X lens and gear train.

The Super Display Fotosetter takes all standard film or photosensitive papers in rolls of various widths up to 51 picas. The use of many type sizes without interchanging lenses is permitted through the new lens turret arrangement for 14 lenses.

A 90-channel magazine for larger type sizes or extended width faces is available. Fonts in the 90-channel magazine can be mixed with those in the regular 117-channel magazines.

Raymond B. Daigle, Intertype vice-president, said when announcing the new machine, that through the combined use of four basic matrix sizes—6-, 8-, 12-, and 18-point—in conjunction with lenses and gear trains ranging from  $\frac{1}{2}$ X to 4X, 30 different sizes of type are available in the 3- to 72-point range.

For information: Intertype Co., 360 Furman St., Brooklyn 1.



New Fotosetter has a redesigned optical system

### Lightweight Letterpress Paper

A lightweight paper called "Waylite" developed especially for fine letterpress printing has been announced by Olin Mathieson Chemical Corp. The paper is said to handle easily on regular letterpress equipment at normal speeds, and to have high tensile strength, whiteness and good printing opacity. The manufacturer recommends it for large mailings to economize on postal costs.

For information: The Olin Mathieson Chemical Corp., 460 Park Ave., New York 22.

### Gripper-Kraft Antiskid Paper

A new type of antiskid paper which gives maximum protection against slippage of multiwall bags during transit or storage has been developed by the Hollingsworth & Whitney Division of Scott Paper Co.

The surface of the regular finish H&W multiwall paper is treated with a special antiskid chemical on the papermaking machines.

Less ink is required to print on the Gripper-Kraft, because its smoother surface presents less area to be covered than the rough kraft which has an uneven finish, the company says.

H&W engineers report the new Gripper-Kraft is applicable to a wide variety

# NEW!

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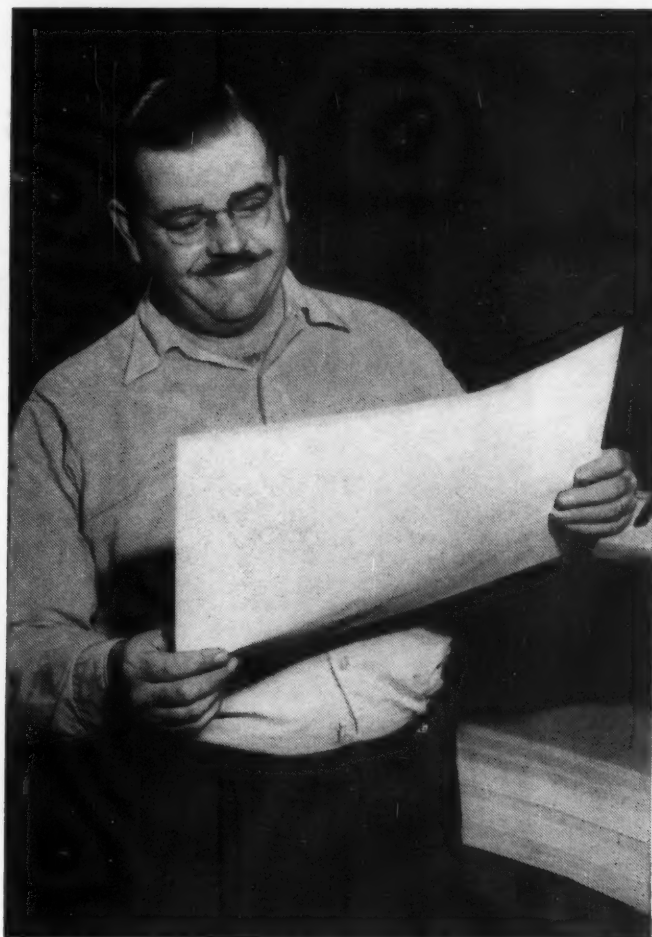
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of packaging uses in the chemical, food, fertilizer, mining, cement, and other industries where damage to bags during shipment or storage in warehouses is a major problem.

For information: Hollingsworth and Whitney Division, Scott Paper Co., Front and Market Sts., Chester, Pa.

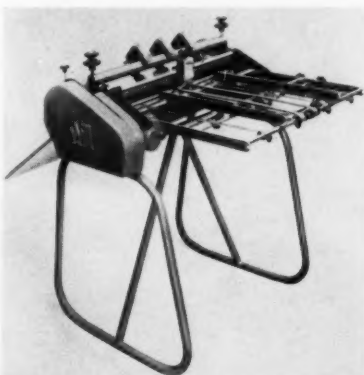
## Will "Little Wonder" Automatic Perforator

Available from Amsterdam Continental Types and Graphic Equipment is the Will "Little Wonder" automatic perforator, a bench model machine which will perforate, slit, and score in one operation on sheets up to 24 inches wide. The "Little Wonder" operates at speeds up to 12,000 8½x11 sheets per hour and is complete with its own stand.

Claimed as special features are interchangeability of perforating, slitting, and scoring heads; a roller device to smooth out slot perforations and permit level stacking, and an attachment for dash-line perforating.

The automatic feed is a bottom-of-the-pile system allowing continuous reloading without the need of interrupting the perforating action. The speed control is variable. A transparent hinged plexiglass hood covers the entire machine.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York 10.



Will "Little Wonder" automatic feed-perforator

## Carbonless Punched Card Sets

Up to nine copies can be made without the use of carbon paper on business forms developed by Oxford Paper Co. of New York and introduced by International Business Machines Corp. The "carbonless" paper is pressure-sensitive. The forms are printed on 15-pound bond and are available in a variety of colors.

They come in IBM punched card sets and include retail sales slips, money orders, credit card billing forms, etc.

For information: International Business Machines Corp., Supplies Division, 590 Madison Ave., New York 22.

## Scan-A-Graver Illustrator Unit



Scan-A-Graver Illustrator fills the gap between Standard Scan-A-Graver and Fairchild Scan-A-Sizer

The Graphic Equipment Division of Fairchild Camera and Instrument Corp. has introduced a new model of the Fairchild Scan-A-Graver electronic engraving machine, the Scan-A-Graver Illustrator.

The Illustrator makes enlargements directly and automatically in ratios of 1:1.7 and 1:2.2 in addition to same-size engravings. The different ratios are achieved by changing the copy cylinder only, which is said to take about three seconds.

Features of the machine include a hood for quiet operation, a method of controlled distortion, and a flop switch which causes the engraving head to move in an opposite direction to the scanning head. The switch reverses the direction in which a picture faces to permit better layout and special effects. A reverse switch is also included for producing a white-on-black engraving from black-on-white copy. The reverse can also be engraved half and half.

For same-size engraving the machine will accept any copy up to 8x10 inches. The 1.7 enlarging cylinder accepts copy up to 4¾ inches wide, and the maximum

copy size for the 2.2 enlarging cylinder is 3½ inches wide. The Illustrator can produce engravings up to 8x10 inches on Scan-A-Plate engraving material. The machine is available in either 65- or 85-screen.

For information: Fairchild Graphic Equipment, Inc., Fairchild Dr., Plainview, Long Island, N.Y.

## Atlantic Opaque Cover

Atlantic Opaque Cover has been added to Eastern's line of cover papers. The stock is available in Suede finish and Deep Etch finish and in substance 65 and 80.

For information: Eastern Fine Paper and Pulp Division, Standard Packaging Corp., Bangor, Me.

## Film for Graphic Arts Use

Cronar Direct Positive Clear film has been developed by E. I. du Pont de Nemours & Co. The film is a high-contrast, contact-speed, polyester-base (.004-inch) film without matte finish. It will produce positive from positive and negative from negative reproductions in single exposure and development steps.

It may be handled under subdued lighting during exposure operations. Exposures are made through yellow or orange filter sheeting. The manufacturer recommends the film for making duplicate line and halftone negatives for graphic arts and cartographic uses including multiple overlay application.

For information: E. I. du Pont de Nemours & Co., Inc., Wilmington 98, Del.

## Leedal Refrigeration Unit

Leedal, Inc., has introduced a refrigeration unit to provide sinks with temperature control within an accuracy of ½° F between 65° and 75° F. The unit measures 24x24x18 inches, has a water-cooled compressor, and comes enclosed in a stainless steel cabinet. Units are available for cooling only or for cooling and heating.

For information: Leedal, Inc., 2929 S. Halsted St., Chicago 8.

## New Vulcamatic Vertical Separation Camera

A new vertical color separation camera called the Vulcamatic has been developed by the Vulcatone Corp., a Vulcan Photo Engraving Co. subsidiary. The camera is said to produce both color separations and screened negatives from transparencies up to 10x10 inches in one step within a two-hour period.

The Vulcamatic is sold as a complete unit and includes a five-day training period which covers the simplified photomechanical methods made possible by its use.

For information: Vulcan Photo Engraving Co., 216 W. 18th St., New York 11.

### Multilith Back Paper Guide

An accessory attachment for Multilith models 1250, 1275, and 2066 has been announced by Hampton Processes, Inc. The Ostwald Flexiguide is designed to fit over the stack bar to act as a back paper guide. As much as an extra ream of paper can be inserted onto the platform at the start of the press run, the company claims, thereby increasing elevator capacities.



Flexiguide to reduce paper waste on Multiliths

The device eliminates the need to hand-crank the elevator up to the suction cups, and it prevents accidental damage to the paper platform by swinging upward when contact is made with it. The guide unit pops up automatically if the paper is improperly positioned on the elevator.

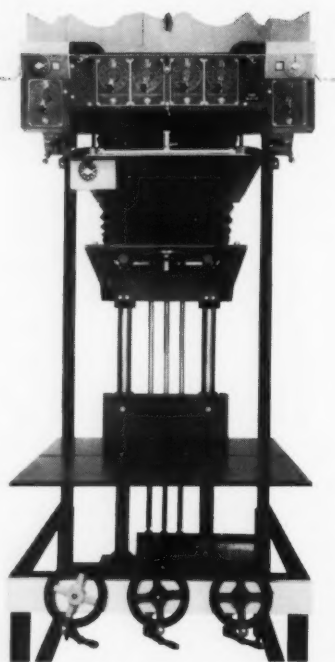
It is possible to add or remove paper while the press is in operation. The Flexiguide also acts as a cushion guide to "give" with minor paper size variations.

For information: Hampton Processes, Inc., Newton, N.J.

### Powderless Zinc Etching Turbine

A Tasopé Turbine is now available as an accessory on the Tasopé Mark II machine. Used for powderless zinc etching operations, the turbine redistributes the etching and protecting solution so as to improve coverage of the plate. The maker recommends it for line flats in 18x24- and 20x24-inch sizes on which the work extends to the edges of the flat.

For information: Tasopé, Tasopé Bldg., Aurora, Mo.



Vulcamatic is vertical color separation camera

### Reproduction Masters on Plastic

Columbia Ribbon and Carbon Manufacturing Co. has developed two plastic sheets which can produce positive and negative masters simultaneously when used with duplicating and reproduction machines. The positive master is a translucent sheet of matte finish Du Pont Mylar; the negative is a tracing carbon based on Mylar instead of paper.

When the sheets are backed up, impressions made on the translucent film transfer a positive carbon image to the matte finish side, leaving a negative effect on the carbon sheet. The system is adapted to the preparation of offset and other copying

and reproduction operations, the company claims.

For information: Columbia Ribbon and Carbon Manufacturing Co., Glen Cove, N.Y.

## Senator Paper Cutters Available From ATF

The Senator line of paper cutters made by Schneider-Werk GmbH. in Germany may now be obtained exclusively through American Type Founders. Three cutters presently available are in 32¼-, 41¾-, and 52-inch widths both as Standard Models and Electronic Spacer Models. Larger sizes will be added in the future.

The Senator Electronic Spacer is claimed to be the fastest and most economical cutter on the market at present. It has precision spacing accurate to within .002 inch.

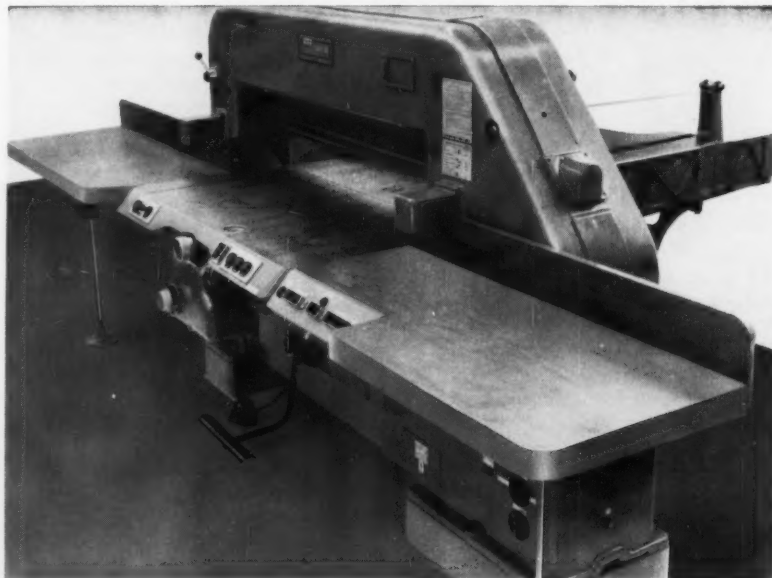
The back gauge is electronically controlled by signals which are quickly push-button recorded on magnetic tape. Four different sequences can be recorded on the magnetic tape and machines with 16-channel tapes are also available.

All Senator cutters are equipped with fully hydraulic clamping and motor-operated three-piece split back gauge. An electromagnetic clutch operates the knife bar independently of the clamp for safety and efficiency.

The cutters are equipped with a photo cell safety light beam across the front of the knife to stop the machine if the beam is broken by an operator while the knife is in motion. A slipping clutch overload protection device is built into the machine with an automatic resetting feature.

For information: The American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N.J.

Electronic and Standard models of Senator paper cutters made in Germany are available from ATF



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## Premounted Die Register

A saving of one hour per each eight-hour shift is claimed by the J. M. Huber Corp. with the use of the Dorr Rapi-Die Register. This is an attachment for installation in printing cylinders of printer-slotter machines to provide a quick and accurate method of fastening premounted dies without stapling or guesswork.

The Dorr Rapi-Die Register is adaptable to Langston, Hooper, Greenwood, and S & S printer-slotters. It is fastened



Dorr Rapi-Die Register made for printer slotters

to the metal core of the cylinder after removal of a piece of wood lagging. It consists of a square bar and a circular rod, both of which have calibrated pins for accommodating grommets which are inserted in the die sheets. Auxiliary fixed pin bars are available so that dies can be used on machines of different cylinder diameters.

For information: J. M. Huber Corp., Ink Division, P.O. Box 626, Hillside, N.J.

## Miehle Web/Sheet Feeder

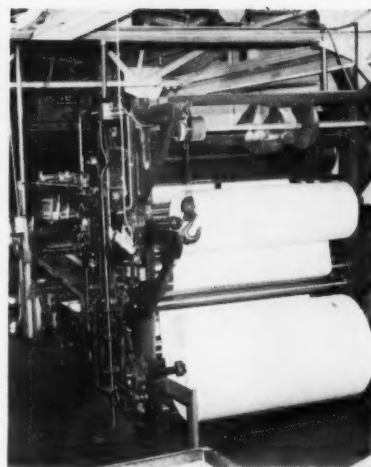
A web/sheet feeder for Miehle 61 and 76 rotary presses has been announced by the Miehle Co., division of Miehle-Goss-Dexter, Inc. With the feeder roll stock is automatically sheeted to size before registration and continues on for stream feeding through the regular sheet-fed press in the normal manner.

The feeder can be furnished in combination with either a Christensen or Dexter feeder for backing up the sheets, or for other jobs for which roll stock is not used.

For information: The Miehle Co., 2011 Hastings St., Chicago 8.

## Automatic Front Cut Trimmer

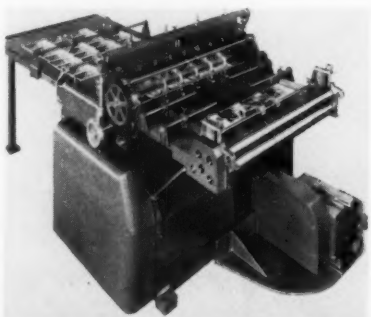
The McCain automatic Front Cut Trimmer now available from the Dexter Co., division of Miehle-Goss-Dexter, Inc., attaches to Christensen and other gang stitchers to automatically make the front



Miehle web/sheet feeder on rotary perfecter

or face cut on ganged up signatures. The unit has a trim range from 14x39 inches down to 3x12 inches in thicknesses to 3/8 inch. A single motor operates both stitcher and trimmer. A two-speed drive can run the trimmer at half speed when the stitcher is set up for double stroking.

For information: Dexter Co., 2011 W. Hastings St., Chicago 8.



McCain 39-inch Front Cut Trimmer is automatic

## Pack Inspector on Macey Saddle Gatherer

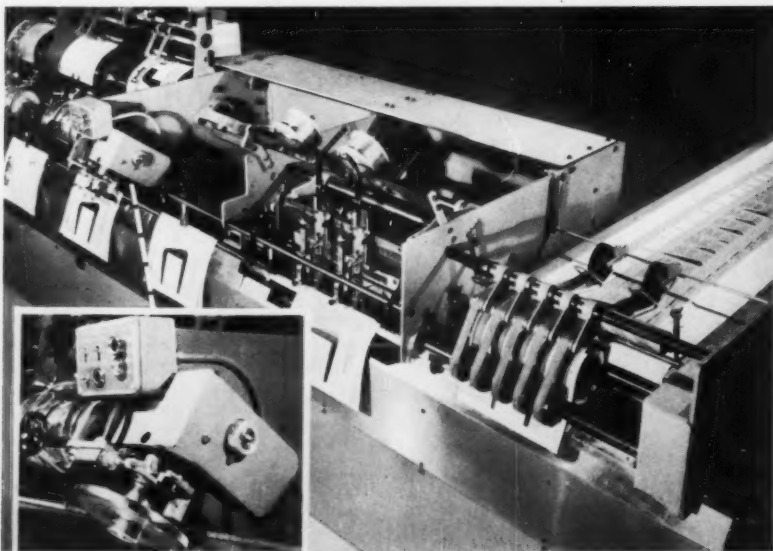
A pack inspector has been introduced as a standard feature of the new Saddle Gathering Machine made by the Macey Co., subsidiary of Harris-Intertype Corp. When an incomplete book is detected on the new device, a memory unit is activated which stops the stitcher from operating as that particular book passes the stitcher and ejects the book to a special tray on

the operator's side of the machine, thus eliminating the need for constant vigilance on the operator's part.

If three consecutive incomplete books are detected, the memory unit stops the whole operation so that adjustments can be made.

For information: Macey Co., 13835 Enterprise Ave., Cleveland 35.

Macey Co.'s new saddle gatherer pack inspector detects incomplete books before they are stitched



## Pastel Business Papers

Atlantic Pastel Offset and Atlantic Pastel Cover have been added to Eastern Fine Paper and Pulp Division's line of business papers. The stock is available in French Cream, Ocean Green, Dustie Pink, Smokie Gray, Daffodil Yellow, and Mistie Blue.

For information: Eastern Fine Paper and Pulp Division, Standard Packaging Corp., Bangor, Me.

## Speed-Kleat Accessories

Didde-Glaser, Inc. has expanded its line of accessories for gathering and gluing equipment. The Multiple-Knife Slitter-Trimmer can slit and/or trim sheets including shingled forms with intermixed long and short sheets as they are collated.

The Transfer Vertical Gluer is designed for gluing individual sheets or sections when the glue line is perpendicular to the normal stub of the form.

A Tabulating Card Collating Kit gathers and glues tab cards with die-cut stubs

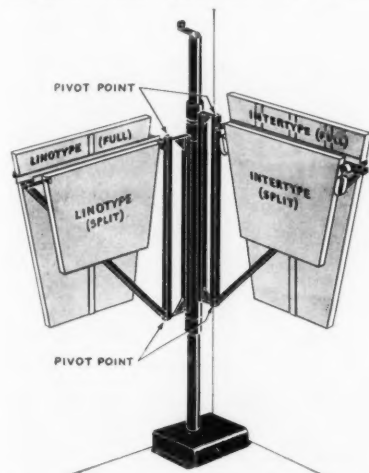
into tab card one-time carbon forms. It may also be used for gathering and gluing forms of similar sizes and shapes.

A new Stock Loading Platform permits preloading the next stock load while the Speed-Klect Sheet Collator is running.

For information: Didde-Glaser, Inc., 50 Hi-Way, W. 12th, Emporia, Kan.

## Spacesaver Magazine Rack Introduced by Pate Co.

A Spacesaver magazine rack is available from the Pate Co. The rack can hold four magazines, Linotype or Intertype, full or



Spacesaver magazine rack offered by Pate Co.

split. The arms swing out to load or unload, and the rack will fit into a corner or against the wall.

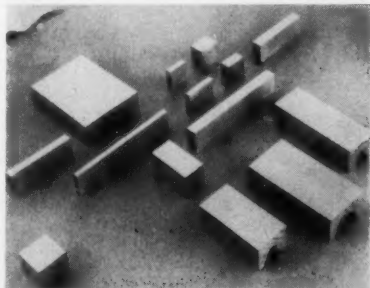
For information: Pate Co., 6124 N. Pulaski Rd., Chicago 46.

## Lightmetal Base Material

Lightmetal Base Material for mounting plates and electrotypes, manufactured by Typefoundry Amsterdam of the Netherlands, is available from Amsterdam Continental Types and Graphic Equipment, Inc. The Base Material is made of cold-extruded duraluminum. It is available in widths from 1/2 to 12 picas and in lengths from 4 to 60 picas.

The Base Material can be assembled as a base for any size plate and then redistributed for storage and future use. It is

Material can be assembled for any size plate

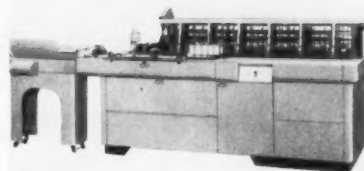


stocked in heights of 0.894 inch, 0.850 inch, and 0.761 inch.

For information: Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

## New Model Inserting Machine

Bell & Howell has introduced the Universal-B size model of the Phillipsburg Inserter. This model handles envelopes from 3 3/8 x 6 1/2 inches to 9 x 12 inches and accommodates flaps up to 3 inches deep. The Universal-B is available with two, four, six, or eight stations to insert a maximum of two, four, six, or eight enclosures, along with a built-in postage meter, a punch card attachment, an open feed station, and a postal indicia printer.



Universal-B inserter is offered by Bell & Howell

Changes in lengths and weights of various models include: CU-2, 8 feet 9 inches, 1,600 lbs.; CU-4, 9 feet 5 inches, 1,900 lbs.; CU-6, 11 feet 10 inches, 2,200 lbs.; CU-8, 13 feet 11 inches, 2,500 lbs.

For information: Bell & Howell Phillipsburg Co., subsidiary of Bell & Howell Co., Phillipsburg, N.J.

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## BOOKS FOR THE PRINTER

The *Inland and American Printer and Lithographer* maintains a Book Department. A Book List may be obtained by writing the magazine, 79 W. Monroe St., Chicago 3. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ for handling charge.

### Paper—The Fifth Wonder

By JOHN H. AINSWORTH (Thomas Publishing Co., 724 Desnoyer St., Kaukauna, Wis. \$4).

The hard-bound volume is a collection of 12 booklets covering such topics as wood, forestry, groundwood, sulphite, bleaching, paper machines, converting, etc. Sketches, diagrams, and graphs are amply used.

The individual booklets are available and bulk rates are offered.

### Practical Handbook On Display Type Faces for Publication Layout

By KENNETH B. BUTLER and GEORGE C. LIKENESS (THE INLAND AND AMERICAN PRINTER AND LITHOGRAPHER Book Department. \$7.85, cloth-bound; \$5.35, paper-bound).

This is No. 6 in a series of handbooks by Kenneth Butler. This one gives such facts about display type as where it is obtainable, the sizes available, and how to use it more effectively. A wide variety of specimens are shown and comments by the authors give advice and facts.

### A History of Book Illustration

By DAVID BLAND (World Publishing Co., 2231 W. 110th St., Cleveland 2. \$15).

Manuscript illumination and book illustration are traced from the earliest known Egyptian papyrus roll down through the ages to the present. The influence and characteristics of various countries and cultures, Western as well as Oriental, are clearly shown in every age, and the change in technology is reflected in changing styles of decoration and printed reproduction.

Illustrations abound in this book, many in full color. They include reproductions

of illuminations, woodcuts, hand engravings, line blocks, lithotints, and many other forms of pictorial printing. A detailed index is included.

Well chosen reproductions and thorough presentation of material make this book a definitive text on the subject and a worthy addition to any library.

### The Hand Decoration of Fabrics

By FRANCIS J. KAFKA (McKnight & McKnight Publishing Co., Bloomington, Ill. \$5).

Step-by-step instructions with illustrations explain such fabric decorating processes as silk screen printing, linoleum block printing, batik, and various hand stencilling methods for one or more colors. A brief history of each process is given along with suggestions for developing designs.

### United States Government Printing Office Style Manual

(Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C. \$2.75, Buckram; \$1.25, Abridged.)

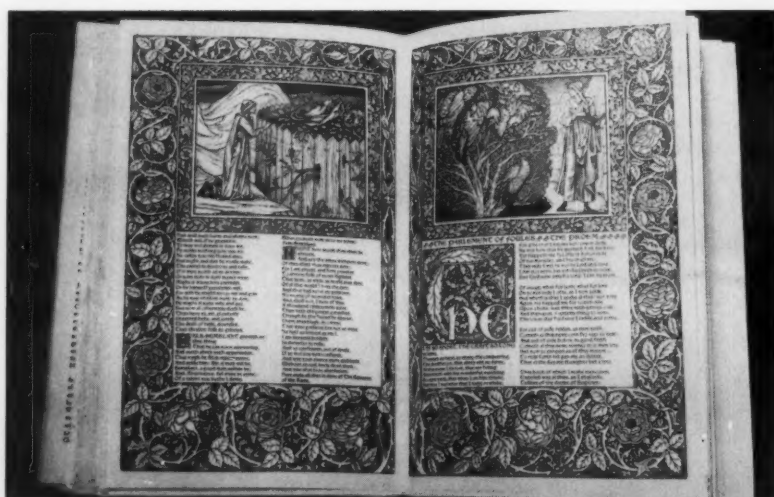
This *Style Manual* was revised in January of this year. It is a thoroughly detailed guide to editorial style for the government printer and can also serve others as an editorial style reference book.

## Chicago and Midwestern Bookmaking Exhibition

The Tenth Annual Exhibit of Chicago and Midwestern Bookmaking is appearing at the Chicago Public Library during the month of May. It will then go on tour to various public libraries in the Midwest. Fifty-nine books were high scorers in the exhibit, sponsored by the Chicago Book Clinic. They were judged for publishers' evaluation, binding, printing, reader appeal, and design. The Top Honor Books include textbooks, novels, books for children, schoolbooks, and various other nonfiction works. Several winning entries were made by university presses.



Among Top Honor Winners in Chicago and Midwestern Bookmaking Exhibit are (from l.) *Nativity Kerygma* by Thomas Merton, designed by Frank Kacmarcik, published and printed by North Central Publishing Co.; *Devices and Vices* by G. H. Petty and J. L. Weygand, designed by G. H. Petty, published and printed by Private Press of the Indiana Kid (J. L. Weygand), Napanee, Ind.; *A Canterbury Christmas* by Humphrey Harward, designed, published, and printed by Eugenia Fawcett, Chicago, and (rear) *Many Moons* by James Thurber, designed by Philip Reed, published and printed by A. & R. Roe of St. Joseph, Mich. (250 copies were bound)



One of the prize-winning books in this year's Chicago and Midwestern Bookmaking Exhibit is *The Works of Geoffrey Chaucer*, a facsimile of the William Morris Kelmscott Chaucer with the original 87 illustrations by Edward Burne-Jones, published by the World Publishing Co., Cleveland. Abe Lerner was the designer and Copiflyer Lithograph Corp. of Cleveland was the printer



## Poor Dampening System Can Cause Press Trouble

(Continued from page 58)

to combat gray printing will usually make the plate scum. It is not unusual to see a plate with a tendency to blindness and scum at the same time.

Oddly enough, the application of too much water by the pressman is often necessitated by the plate. Plates that are not well desensitized have a tendency to scum and require an excess of water and fountain acid to keep them clean. So in a way a plate often is the cause of its own death as well as poor drying and low quality.

As far as dampening systems go, we are still using the same basic principle used on the first steam press. But so many improvements have been made that dampening is no longer a major problem when other conditions are good. The popular dampening system today is built of white metals instead of brass. The form roller bodies are of rubber with paper covers instead of being of molleton and flannel over steel.

Very precise application of water can be achieved with paper covered forms in a system that is independently driven. The forms are ground so true and the paper is so thin that perfect contact with the plate is obtained with very light pressure. When a good plate is used and the pressure reduced to a light kiss, water control is not much of a problem. Thousands of pressmen are turning out excellent work every day.

So those who are still having trouble may have poor plates or they are heavy handed in setting rollers.

The success that we are having with the modern dampening systems has not stopped the effort to improve them. Research is continuing along several lines. And it includes a plate that does not need water and is yet planographic. Several materials resist the adherence of ink even in the dry state. It is just a matter of time until someone makes a plate coating of one of these materials.

The story of "water in the ink" probably stems from a misunderstanding of the John Goedike system. His patent covered the application of water directly to one of the ink form rollers instead of directly to the plate. In his system he used a train of composition rollers that bridged the gap between the ink roller and the water pan. Of course all of these rollers became covered with ink but they carried enough moisture on the surface to keep the plate wet.

The original system was rather critical. In the hands of anyone but a highly skilled pressman a bad case of emulsification was apt to develop. A refinement of this system is being used with success on some small presses.

## Competition for Fine Printing Sponsored by Mead Papers

As a regular feature of their national competitions for fine printing, Mead Papers, Inc., Dayton, Ohio, awards a framed certificate to printers and lithographers, as well as to their customers, whose printed material has been selected as a top winner.

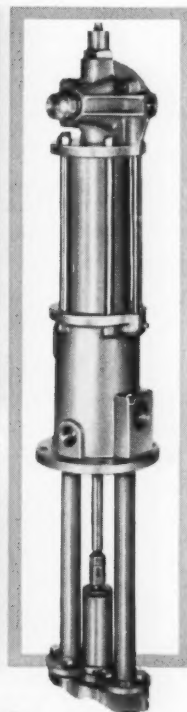
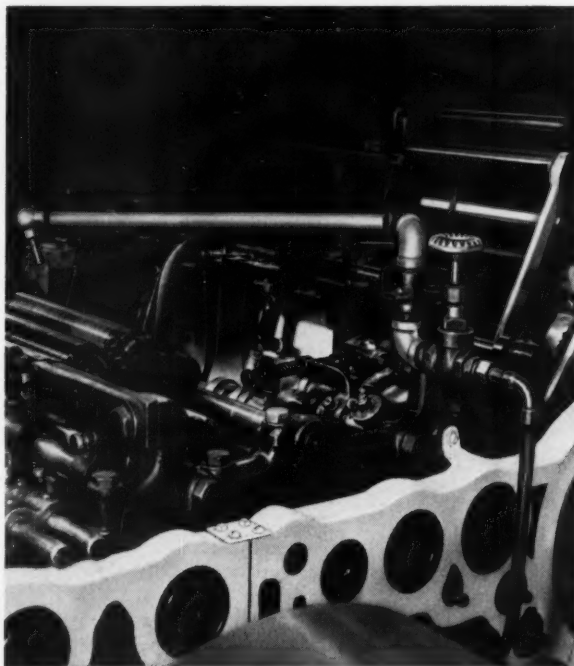
Presentation of these certificates is made through the Mead merchant sales representative who submitted the award-winning printed piece on behalf of their printer-customer.

To compete in Mead's competitions for fine printing, the company's merchant salesmen submit examples of printing on

Mead papers produced by their printer-customers. Entries are judged on the basis of format, layout, typography, illustrations, paper suitability, and presswork.

## Mid-States Opens New Office

Mid-States Gummed Paper Division of Minnesota Mining and Manufacturing Co., Bedford Park, Ill., has opened a new branch sales office in Cincinnati. Mark P. Naughton, a newly appointed sales representative, is working out of the new office. He is associated with Paul S. Hoag who, after 30 years as a representative at the Cleveland office, is planning to retire soon.



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# SALESMEN'S CLINIC

By Irving Sherman\*

## Seeing Opportunities and Giving Service

Recently I ran into a friend who is a printing salesman. ML was very depressed. In fact he said he thought he would quit selling printing.

"Why?" I asked.

"It's a dog-eat-dog business," he replied. "You just can't get people to see why good printing is costly. Everybody is looking for a bargain. It's hard for a printing salesman to keep a good volume at a profitable level. He has to take the business he can get, and that's unsatisfactory for him as well as his employer."

I agreed with my friend that this was probably so; then I asked him if he had run into a mutual friend, JT, also a printing salesman.

"No," he said. "How is JT doing?"

"Fine. He has come up with some fantastic business."

"I can't understand it," commented ML sincerely puzzled. "How does he do it? There is nothing to the guy, and I doubt that he makes half the calls I do. What's the answer?"

I felt glibness slip away. How could I describe another salesman's efforts which would show how ML was inferior?

"Two years ago," I started, treading carefully, "I happened to meet JT and, during the exchange of a few words, I mentioned to him that I was interested in a child welfare organization. I added that the organization was thinking of launching a drive to obtain foster homes for young, neglected children."

"JT asked a few questions; I gave him what answers I had, and that was all."

"Two weeks later JT had the Child Welfare League signed for posters and circulars and was working on a manual to be used by prospective foster parents."

"How did it all happen?"

"As soon as I had uttered 'launch campaign,' a bell had rung in JT's head. Like a conveyor belt moving in line, it started a whole series of printing jobs that could be fitted to almost any organization."

\*Mr. Sherman has sold printing and has been the editor of several trade publications. His articles are based on actual problems

"Take another instance. JT lived in a large apartment house in New York. As is true of most New York City cliff dwellers, tenants in apartment houses have very little to do with each other. They want to be left alone."

"But JT always sees possibilities. He got an idea: Why not a little newspaper to develop neighborly feeling? The odds were 100 to 1 that he could put it over. But he did, getting reporters and staff writers and even advertisers who more than paid for the publication after they saw the dummy JT laid out."

"Interestingly enough," I went on, watching the incredulous expression deepen on ML's face, "the biggest job JT has landed, to date, was actually a job he didn't even want to consider."

"How's that?" flung ML.

"JT actually refused an invitation to bid on a big order because the buyer was a notorious chiseler. The man was furious because he knew JT's plant could do the job—and well; but there was nothing that he could do about it, since JT's superiors backed him up."

"Quite by chance JT encountered the buyer in a restaurant."

"What's the idea of the high hat? Too rich?" the buyer wanted to know.

"No, careful," JT replied.

"Man, I've got a job that will run into the thousands, and you don't even want to quote!"

"We've had it, believe me," said JT. "We just won't take that kind of business."

"Can you give me the colors I want; can you give me speed?"

"At a price?"

"At a price."

"Okay," said JT. "If you put it down in black and white."

"And he signed him—just like that?" interrupted ML, still incredulous.

"Of course. It was the biggest order he ever had. And the price JT quoted him stuck."

"My! My!" uttered ML, shaking his head. "What will I hear next!"

"You see," I picked up. "That's how JT works. He gives service; he builds a repu-

tation. And he's always thinking of how he can save money both for the buyer as well as for the plant. This is bound to have its effect."

I waited, then I said, "The important thing about JT is that he knows printing so well and is so deep in it that he can see uses and applications which even many experienced printing buyers can't see. Many of them are aware of this and look to JT for suggestions and ideas which they know will be in their interest as well as his. That explains why the chiseler finally came to JT and was signed by him on JT's own terms."

## Operation of Sales Department

Q.—What would you include in plans for the sales organization?

A.—The sales organization must have market analyses and complete information about the product or service. It must have the policy on price, credit, service, trade-ins, etc. It must have liaison and knowledge of this liaison firmly established, interplant as well as intraplant. It should have at hand sales statistics, a sales budget and authoritative quotas set up, together with incentives that are substantial and adequate.

## Meaning of Sales Promotion

Q.—What, precisely, is meant by sales promotion?

A.—By sales promotion we mean all those efforts that do not require contact between seller and buyer but that ultimately facilitate these contacts in a productive way.

Ad used by Old Colony Envelope Co., Westfield, Mass., to promote the sale of envelopes, which buyers often neglect when they order printing





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*(\*This list is being expanded. If a merchant in your area is  
not listed, write or call the Allied sales office nearest you.)*



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# How Air Conditioning Can Be of Value to Printers

(Concluded from page 59)

conditioning a profitable investment even if it does not show up on the books.

The finest type of air conditioning is the complete-control system. The air is filtered or washed, and its temperature and humidity are carefully adjusted. Then it circulates to the departments of the plant in a manner that will not cause drafts. A certain percentage of fresh air is taken in by the fan, and a complete change of air is provided periodically.

This is, of course, the most expensive method of air conditioning because it is tailor-made to fit the building and the conditions that exist in it. Usually, the output of a well-designed system of this type can be increased to take care of some plant expansion. This type of system is best adapted to buildings that are owned by the lithographer.

A complete control system is difficult to install and is a questionable investment in rented quarters. The ideal condition is to have a complete air conditioning system included in the building's original design. In this way the plumbing, electrical, drain, and duct work can all be coordinated. The steel can also be designed to carry a good cooling tower and the windows, walls, floors, and roof can be designed for efficient insulation.

If a careful study of losses shows air conditioning to be important to only one or two areas in a plant, the lithographer might consider package units. This is the type used by many restaurants and small businesses. They are usually made in units of three to ten horsepower and stand upright on the floor.

The usual restaurant type, however, does not have humidity control. The lithographer will have to specify that the machine have well controlled dehumidification. A machine of this type may be just the thing in the exposure room of the platemaking department, especially if he has one or more photocomposers.

If a plant is located in some of the northern states where the summer is rather short, it can have fair control for six to eight months a year with a partial system of air conditioning.

This system consists of automatically controlled humidifiers carefully distributed throughout the building. Whenever the humidity gets below 50% R.H. (relative humidity), these machines start up. Conditions of less than 50% R.H. occur when temperatures outside require heat in the building. As long as the outside temperature is 50° F. or below, and the inside temperature is 75° F. or above, this type of system affords fairly good control. In some areas it will control conditions satisfactorily for about eight months a year.

Another partial system that is gaining popularity is the unit dehumidifier. This

small machine takes moisture out of the air during high peaks of humidity. At present they are just being used in small troublesome areas.

When talking to salesmen of air-conditioning equipment, the lithographer must keep his requirements in mind. He must insist upon a guarantee that the equipment will maintain an R.H. of 45% at a temperature of 75° F. every day of the year if he wants perfect control with a variation of  $\pm 2^\circ$  F.

It would be a lot cheaper if he specified an R.H. of 50% and a temperature of 80° F. with an allowable variation of  $\pm 3^\circ$  F. on a designated day just under the extreme of bad days. Actually the lower and cheaper specification, if lived up to, would be nearly ideal 95% of the time, and the higher specification would not be worth the extra money.

Don't let the salesman confuse you with his engineering talk or specifications

regarding wet-bulb depression and dew points etc., etc. Stick to your simple and direct specifications of humidity and temperature so you will get what you want.

## Paper Course Set for June 15-26 At Lowell Technological Institute

Boston Paper Trade Association and New England Paper Merchants Association are again sponsoring a summer course covering paper properties and uses. The course will run from June 15 to 26 at Lowell Technological Institute's Department of Paper Engineering. Instructors will be Prof. John Lewis, head of that department, Prof. Norwood H. Keeney, Prof. Edward M. Engel, and Charles J. Higgins.

Registration is limited. Last year's quota was filled early. Deadline for applications sent to Professor Lewis at the Institute, Lowell, Mass., is May 18. Fee of \$225 covers whole program and housing.

## Calculating Device Estimates Cost of Paper

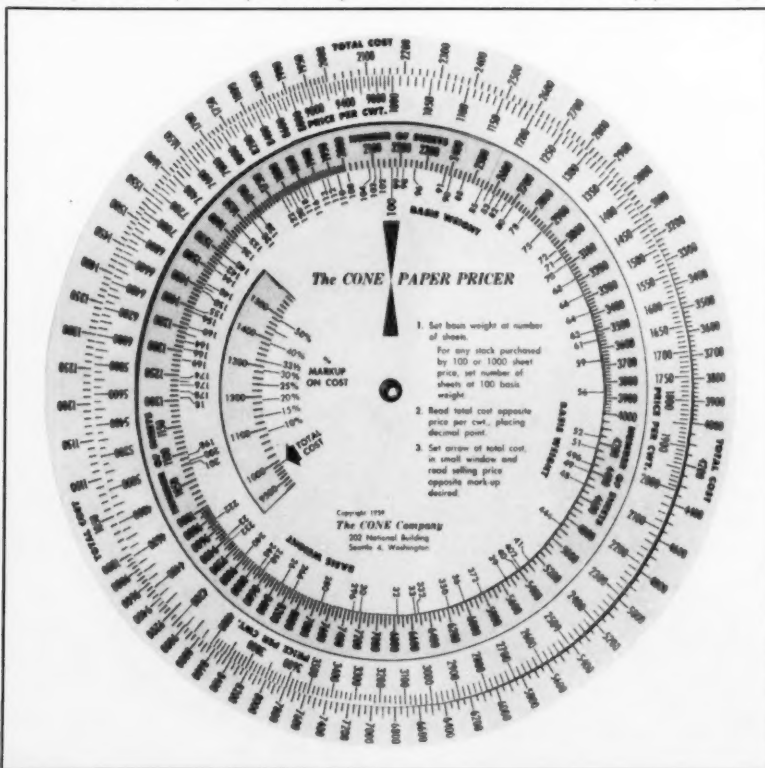
A new calculating device, the Cone Paper Pricer, uses one simple setting to show the cost of paper for any job. The estimator needs only to know the number of sheets, the basis weight, and the unit price in order to figure the paper cost.

The paper pricer consists of two finely-calibrated dials made of sturdy Vinylite plastic. It eliminates the multiple calcu-

lations usually necessary to find paper costs. It also helps eliminate miscalculations because all the figures used show on the face of the device where they can be immediately checked.

To make the pricer particularly useful to paper salesmen, the selling price of paper at any desired markup is also shown on the dial.

Cone Paper Pricer requires only one setting of the dials to indicate the cost of paper for any job



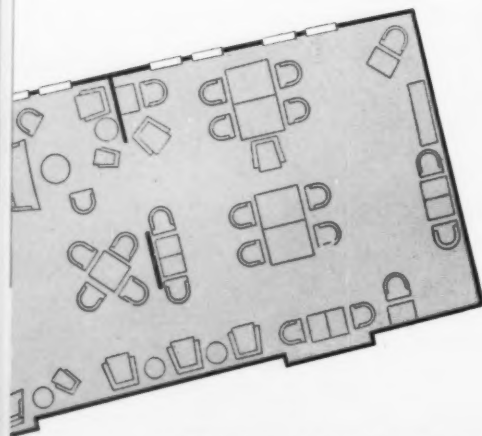


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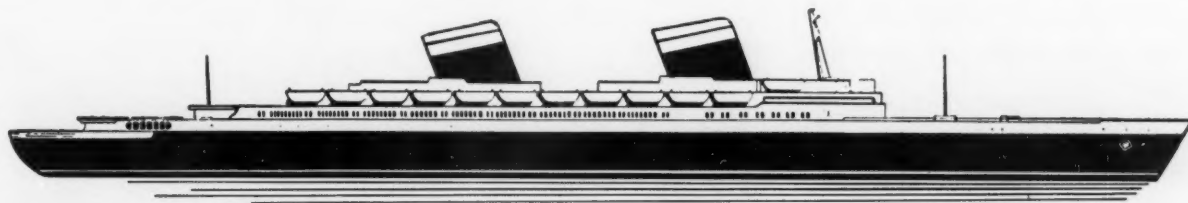
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## **West Virginia Pulp and Paper**

# LPNA 54th Annual Meeting Held April 13-15 in West Virginia

Some 500 graphic arts leaders and their ladies attended the Lithographers & Printers National Association's 54th annual convention held April 13-15 at the Greenbrier in White Sulphur Springs, W. Va. It was the largest gathering in the organization's 71-year history.

Past year progress was reviewed by L. E. Oswald of the E. F. Schmidt Co., Milwaukee, who was reelected president. He pointed out that the LPNA-Label Manufacturers National Association merger had strengthened both groups, membership increased while regional conferences were held in all parts of the country, and member enthusiasm rose to a new high level.

"While 1958-59 was a successful association year, it was not healthy for member companies," said Mr. Oswald. "The late 1957 business downturn cast its shadow over the industry during a great part of 1958."

"It would appear that the industry ignored sound financial management tenets. In a period of constantly increasing labor and equipment costs, prices already below reasonable profit were cut still further in the vain hope of getting more business or holding old accounts," he said.

LPNA executive director Oscar Whitehouse called the profit experience of 45 companies an indictment of management. Average after-taxes profit was 2.57% of sales compared with 5.5% for all industries. Profit on net assets after taxes was 5.96%. The average for all industries was 9%. Experts had figured that plants should realize 5 to 6% after taxes and 10 to 12% before taxes to provide capital for improvements, attract outside capital and provide interest or dividends for its use, as well as to attract competent personnel. Mr. Whitehouse said that the industry had itself to blame for the after-taxes profit decline from 9% in 1946.

Lithographic Technical Foundation research and educational services were reviewed by William H. Bulkeley, president, and William H. Webber, executive director.

"Some people do not realize the real nature of LTF's research job," said Mr. Bulkeley. "They look for LTF to produce new products each year. The most important research has been work helping to standardize procedures and improve quality by better control of the process. The work done on plates, blankets, ink-paper

relationships, color charts, and masking, to mention only a few, has greatly expanded our markets."

Mr. Webber remarked that "the industry has never had it so good, in terms of dollar volume and growth, not profits, and the reason comes down to one word, research. Without research our printing volume would be only a fraction of what it is today. LTF directors have decided to spend more money for research and education this year than ever before."

George M. Rideout, vice-president of Babson's Reports, Inc., forecasted that general business volume would rise this year with profit for all industries up 25 to 30%. Sustained sales volume rising to new high ground was more doubtful. Economic factors involved included tight money, over-reaching labor leaders pricing labor out of its market, and the crises in Berlin, the Middle East, and elsewhere.

Former Ambassador James P. Richards, president of the American Tobacco Institute, Inc., discussed domestic and foreign trade. "Communism's blueprint for conquering the democratic ideal is the greatest danger this country has ever faced," he said. The cold war would continue year after year and not end in our time.

The new Census of Manufactures was reviewed by C. M. Wildes of the Bureau  
(Continued on page 124)

Lithographic Book Manufacturers Committee holds product group meeting April 13 at LPNA meeting



LPNA officers and directors for 1959-60 are (from l., front) Oscar Whitehouse, executive director; William M. Winship; Carl N. Reed, board chairman; William E. Zabel, Jr., vice-president; L. E. Oswald, president; J. Louis Landenberger, treasurer; Maurice Saunders, honorary board chairman; Randolph T. Ode, honorary director, and Robert L. Eger, secretary. Back row: Robert B. Calvert, Harold A. Merten, Curt Teich, Jr., Richard N. Kauffman, Vernon K. Evans, Bernard E. Callahan, Thomas Stevenson, Jr., James M. Ludford, Reginald F. Towner, Malcolm Dennison, Milton E. Kingsley, William H. Bulkeley, John Harris



**The Industry Convenes and Exhibits  
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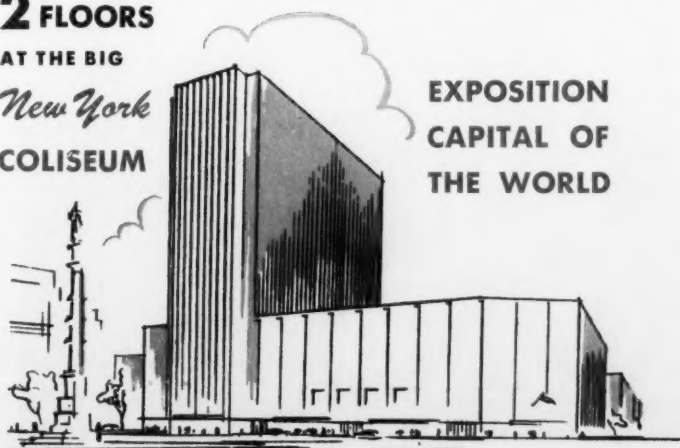
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The Rotary Business Forms Section of Printing Industry of America, Inc. elected new officers at its April meeting in Chicago. Shown (from left to right) are Harold Holden, Holden Business Forms Co., secretary; Arnold Greenfield, Alfred Allen Watts Co., Inc., vice-president; Bayard S. Shumate, Shumate, Inc., retiring president, and William R. Brown, Charles E. Brown Printing Co., treasurer

## Rotary Business Forms Section Holds Annual Meeting in Chicago

The Rotary Business Forms Section of PIA held its Sixth Annual Spring Meeting April 20-23 in Chicago. Production standards, quality control, figuring prices and costs, and printing with magnetic inks were among the major features discussed.

The first day of the meeting was devoted to registration, an executive committee meeting, and visits to exhibits or Chicago plants of firms supplying the business forms industry. The exhibits remained open throughout the meeting.

A "Production Session," the first major session of the meeting, was chaired by Arnold Greenfield, Alfred Allen Watts Co., Clifton, N.J., on April 21, after opening comments by Bayard S. Shumate, RBF president.

Three case history studies on the topic "Eliminating Barriers to Increased Production" made up the production session. Robert A. Anderson of the Graphic Arts Association of Wisconsin discussed barriers to running Speed-Klect collators effi-



Arthur L. Johnson (left) is PIA executive in charge of Rotary Business Forms Section. Carroll Barfield (r.), Atlanta, Ga., was elected president

ciently. He said many operators do not run the machine to its full capacity because they do not have sufficient information about it. He also stressed the importance of a good attitude on the part of the operator and of bringing stock in good condition to the machine.

William T. Edge, Jr., Rotary Business Forms, Inc., Memphis, Tenn., presented the second case history. He said that increased volume and the development of 40% out-of-town business forced his firm to develop an efficient production control system, particularly to answer customers' long-distance telephone inquiries regarding the status of their jobs. He described his firm's control system and said that with an average of 90 to 140 jobs in the plant, any job can be located and checked in a matter of seconds.

Byron W. Stinson, Thomas J. Moran's Sons, Inc., Baton Rouge, La., explained that his company used an ideal standard and an estimated standard to figure costs

(Turn to page 126)

## 70 Attend Executive PIA Workshop in San Francisco

An executive workshop entitled "Measuring Your Management Efficiency" was organized, staged, and conducted by a group of California printers and lithographers assisted by C. C. Means, Printing Industry of America field representative, now a resident of Los Angeles, with more than 70 persons in attendance on April 1 in San Francisco.

Arthur L. Johnson, Jr., PIA director of management services, conducted an all-day seminar and discussion on the use of "Ratios for Printing Management," with active, interested, and enthusiastic audience participation.

Among the subjects discussed were: "How to combat increased costs," "How to cope with expanding volume," "What shall we do for working capital?" "How to handle receivables," "How to improve purchasing habits," "How can profits be improved?"

The meeting was sponsored by San Francisco, East Bay, Sacramento, and other northern California cities with printers, lithographers, and suppliers participating in it. Charles L. Conlan and W. H.

(Bud) Griffin, both of San Francisco, acted as cochairmen.

The group plans similar meetings on management and educational subjects.

Printing Industry of America recently conducted an executive workshop in San Francisco. From left to right are Arthur L. Johnson, PIA director of management services; Charles L. Conlan, Conlan Printers & Lithographers, San Francisco; W. H. Griffin, Griffin Bros. Typographers, San Francisco, and C. C. Means, PIA field representative, who now makes his home in Los Angeles



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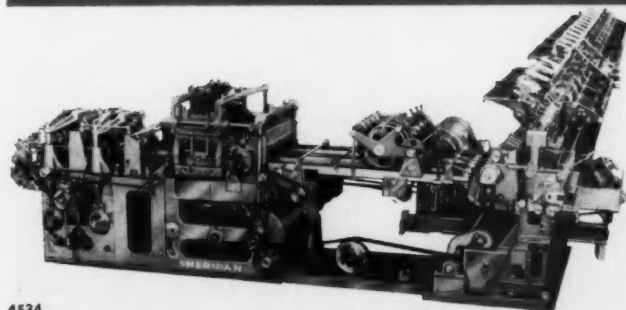
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# J. N. Johnson Reëlected Web Offset Section President

James N. Johnson, Standard Publishing Co., Cincinnati, Ohio, was reëlected president of the Web Offset Section of Printing Industry of America at the annual meeting of the section in Dayton, Ohio, April 23-24. More than 300 attended; they represented 122 companies in 27 states, plus Washington, D.C., and Canada.

Paul Lyle of the Western Printing and Lithographing Co., Racine, Wis., was reëlected vice-president. James R. Bowler, Courier-Citizen Co., Lowell, Mass., was re-

named secretary, and Fred Best of Canadian Printing and Lithographing Co., Montreal, was retained as the treasurer. George A. Mattson, Washington, D.C., continues as managing director with headquarters in the Printing Industry of America building.

A meeting of the section's executive committee will be held soon, Mr. Mattson said, to determine the dates and place for the 1960 convention.

The meeting opened Thursday, April 23, with a morning tour of the McCall

Corp. printing plant in Dayton. More than 150 saw the large plant which prints a number of national consumer and professional publications.

The Thursday luncheon session was occupied mainly with the president's report, a meeting of the associate membership (suppliers), and election of officers. President Johnson in his report emphasized the growth of the Web Offset Section by comparing the 14 persons from 12 companies who attended the first meeting in St. Louis in 1954 with the 300 at the 1959 meeting. He reiterated that the primary aim of the section was to cooperate not only with manufacturers of equipment and supplies but with members in efforts to solve production problems.

A general session Thursday afternoon was chaired by President Johnson who introduced a panel discussion on "Composition for Web Offset."

Panel members included Alan S. Holliday, Craftsman, Inc., Kutztown, Pa., who acted as keynote speaker; Earl N. Godshall, Photon, Inc., Cambridge, Mass.; Walter E. Hershey, Lanston Monotype Co., Philadelphia; John Porter, American Type Founders, Elizabeth, N.J.; Richard Willey, representing the Intertype Corp., Dayton, and James E. Walden, Mergenthaler Linotype Co., Brooklyn.

Convention delegates late on Thursday afternoon heard a panel presentation on "Letterpress Conversion for Web Offset." Speaking on the translucent paper proof method was Hyman Safran, Safran Printing Co., Detroit. Frank Petersen, Standard Publishing Co. of Cincinnati, and John Wurst, Henry Wurst, Inc., Kansas City, Mo., discussed the cellophane method.

An analysis of the Brightype method (see THE INLAND AND AMERICAN PRINTER AND LITHOGRAPHER for April, 1959, pages 51-53) was presented by Charles Cook, Haynes Lithograph Co., Rockville, Md., and George Morrison, Ludlow Typograph Co., Chicago, developers and manufacturers of Brightype.

Donald W. French, Danner Press of Canton, Inc., Canton, Ohio, a past president of the section, was chairman of the Thursday evening dinner session at which a talk on "Paper for Web Offset—An Evaluation" was presented by Kenneth L. Wallace, product engineer for the Market Research and Product Planning department of the Kimberly-Clark Corp., Neeah, Wis. (See page 55.)

At an open forum which followed, Ben Offen of the B. Offen Co., Chicago, discussed the subject, "Web Offset Equipment—An Evaluation."

The Friday morning session was taken up entirely with "Web Offset Production and Production Problems." Paul Lyle, the section's vice-president, was chairman. Panel members included Charles Chevi-

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ron, Danner Press of Canton, Inc., Canton, Ohio; Charles Cook, Haynes Lithographing Co., Rockville, Md.; Joseph Gajdos, Western Printing and Lithographing Co., Poughkeepsie, N.Y.; Ed Kelly, Safran Printing Co., Detroit; R. E. German, Atlanta Lithographing Co., Atlanta, Ga., and Thomas Taylor, McCall Corp., Dayton.

The general session Friday afternoon heard George A. Mattson, managing director of the section, discuss "Web Offset Manning and Rates."

## Marketing To Be Topic Of NAPIM's Convention

Marketing as the source of profits is the theme for National Association of Printing Ink Makers' 45th annual convention



Robert Flint  
President



Herbert B. Livesey  
Executive Secretary

May 25-27 at French Lick Hotel, French Lick, Ind.

At the opening session the association president, Robert Flint, secretary-treasurer of Howard Flint Ink Corp., Detroit, will introduce Sun Chemical Corp. president Norman Alexander as the keynote speaker. Dr. C. Merle Crawford will speak as market and research director of Mead Johnson Co., Evansville, Ind. Zenn Kaufman is due to discuss showmanship in business, and Milton Smith will review legal limitations on selling.

Donald Lyons of Sun Chemical Corp. and James Renson of Interchemical Corp. will serve with another expert on a panel dealing with market research. Also slated for panel treatment is how a sales manager manages, with emphasis on selling through branches, selection and control of salesmen, and centralized versus decentralized control of sales activities.

Questions coming up for answers at the business meeting include a method for easing friction caused by piracy of help, the association's official position on warranties and guaranties, and whether the organization's name should be changed by substituting "manufacturers" for "makers" or by making it Printing Ink Manufacturers Association.

The sixth annual Ault Award for distinguished contributions to the advancement of the printing ink industry will be presented to Dr. John C. Bailar, Jr., president of the American Chemical Society.

## BFI Seminar Discusses Sales Work

Selection and training of salesmen was the subject of a Business Forms Institute seminar in April at the Waldorf-Astoria Hotel, New York City. Attendance of member company representatives and their guests exceeded 50. B. W. Rhodes, sales vice-president, the Shelby (Ohio) Salesbook Co., was chairman. Dr. W. J. E. Crissy, president of Personnel Development, Inc., conducted morning and afternoon sessions.

Points raised by Dr. Crissy for discussion included the need for training salesmen to understand people as prospective

customers. He also stressed the need for salesmen to recognize field selling as a management function. This applied especially to salesmen who have full charge of territories and receive management support in planning, supervision, sales measurement, and coordination. Exchange of views and experiences developed agreement that management must spell out, realistically and exactly, what sort of salesmen, prospects and customers it wants.

BFI's next regional meeting for West Coast members will be held May 15-17 at Del Monte Lodge, Pebble Beach, Calif.

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## Printing Management, Industry Sponsors Meet at Carnegie Tech

By Gyan P. Madan

More than 200 printing production and manufacturing executives came to the campus of Carnegie Institute of Technology in Pittsburgh, Pa., April 16-18, to attend the Annual Conference for Industry Sponsors and the Printing Management Seminar.

One of the highlights of the Thursday Conference for Industry Sponsors was a talk on "The Rotogravure Process—Basic Procedures and New Developments," by Oscar Smiel, vice-president of Intaglio Service Corp., and George H. Carl, vice-president of *Woman's Day* and director of production for Fawcett Publications, Inc. Mr. Smiel and Mr. Carl explained the basic principles and procedures of rotogravure and presented a display of work produced by this process. A movie entitled "Rotogravure" was presented by the Champlain Co. of Roseland, N.J.

Dr. Marvin C. Rogers, Chicago, spoke on "Process Management to Improve Efficiency of Production." Dr. Rogers said that tools of management should include experience with all the technical processes necessary to produce the job.

To open the Alumni Seminar, Harry E. Brinkman, president of the Cincinnati Lithographing Co., spoke on "Small Business and Politics." He urged a more active participation on the part of graphic arts people in political activities both locally and nationally.

Rex G. Howard, president of the Howard Co., Peoria, Ill., presented his "Observations on the Printing Industry of Russia." Mr. Howard recently visited Russia, Czechoslovakia, and Eastern Germany with a group of 32 business, professional, and newspaper men on a goodwill tour.

A novel topic was included in the Friday morning session on "The Role of the Airplane in Business," presented by Gifford M. Booth, president of the Grit Printing Co., Wichita, Kans.

Friday afternoon Paul Sampson, general manager of Sampson and Johnston, Inc., Detroit, stressed the need for "Successful Self-Management" as a necessary attribute for a good business manager.

A panel discussion on "Training of Salesmen in the Medium-Size Plant" followed. The panel moderator was William J. McFarlin, Jr., vice-president of the Recording and Statistical Corp., Boston. The panel included C. L. Van Derbogart, president of the Alling & Cory Co., Rochester, N.Y., and Harold Pressman, president of the Pearl-Pressman-Liberty Printing and Lithographing Co., Philadelphia.

On Saturday afternoon the topic, "What TAGA Is and What It Does for You," was covered by Philip E. Tobias, director of

research for Edward Stern and Co., Philadelphia. The major portion of the afternoon was devoted to a panel discussion of "New Developments," with Maurice A. Leverault, manager of the offset department, Brooklyn Cooperage Co., Versailles, Conn., as moderator.

Subjects ranged over the fields of web offset, inks, paper, dampening systems for offset, color printing, color correction, and the Brighttype process.

A highlight of the three-day session was the alumni banquet Friday evening. John Gould, humorist, author, publisher, and columnist, of Lisbon Falls, Me., entertained the group.

Other social events included a "Fest 'N Fun" party following the banquet, with Miller Printing Machinery Co. as host, and a breakfast at the Pittsburgh Athletic Association, with Harris-Intertype Corp. as host. After the breakfast, Saturday morning was devoted to an audience participation program on "How to Get More Production Through Your People," conducted by Kurt E. Volk, president of Printing Industry of America.

## Paper Box Manufacturers To Convene May 20-23

The program for National Paper Box Manufacturers Association's annual meeting May 20-23 at Philadelphia's Sheraton Hotel calls for nine round-table discussions of topics including printing, plant layout, quality control, machine hour rates, die-cutting, safety, and efficient plant housekeeping.

Serving on a "Success Through Sales" panel will be Walter P. Miller, Jr., of Walter P. Miller Co., Philadelphia; Grant Farago of Master Paper Box Co., Chicago; Morey P. Nolan of Paragon Box Co., Atlanta, Ga.; Clifford D. Allen of Western Paper Box Co., Oakland, Calif., and Durward M. Morris of Wayne Paper Box & Printing Corp., Fort Wayne, Ind.

"Motivating Employees" is the subject for a seminar, and a mock board of directors will discuss equipment.

Ninety-four awards for winning entries in the Ninth Annual Set-Up Paper Box Promotional Competition will be presented. Merchandising appeal was the prime consideration for awards in 26 product categories. Additional awards will be presented for boxes showing outstanding display qualities, ingenuity of construction, excellent surface design, and execution. Also scheduled for display are best designed paper boxes entered by school students in the association's Design Scholarship Contest.

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For May, 1959



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## TAGA Meets June 15-17 In Rochester, N.Y.

June 15 is the time when the eleventh annual meeting of the Technical Association of the Graphic Arts will start running its three-day course at Rochester, N.Y., with Lester Goda of Eastman Kodak Co. serving as chairman.

A tentative program lists six sessions featuring 23 technical papers written by men in Europe and the United States.

Coming from Graphic Arts Research Laboratory in Sweden are G. E. Carlsson and H. Arnamo. Mr. Carlsson will report experience with subjective evaluation of block and print quality, and Mr. Arnamo will review a study of the filling up of halftone blocks in letterpress printing. Topic assigned to G. M. Laseur of Holland is tone rendering in halftone engraving. Eastman's R. E. Maurer will discuss contact screens and picture quality.

Five concurrent sessions are slated for the second day. They are as follows:

Empirically-determined color error in sheet-fed color lithography, W. L. Rhodes, Rochester Institute of Technology; balanced halftone separations for process color, F. R. Clapper, Eastman; photomechanical uses of negative color materials, L. W. Gosling, Eastman; a scanner for making photographic masks, D. L. Howe, R. E. Maurer, and J. H. Worth, Eastman.

Theoretical aspects of the lithographic process, Grant C. Beutner, RBP Chemical & Supply Co.; piezoelectric measurement of printing pressure, L. S. Norman, Rolf Ginman, and Goran Olofsson, Finland; web tension research, Harvey George of Gravure Research, Inc.; technique for measuring ink transfer at high speed, A. E. Yelmgren of American Newspaper

Publishers Association Research Institute.

Process color charts for multicolor printing, K. H. Schirmer, FOGRA, Germany; analysis of ROP color based on equivalent neutral density considerations, J. T. McLane, American Newspaper Publishers Association Research Institute; how changes in hues and cleanliness of process inks affect cleanliness of in-between colors, Paul J. Hartsuch, Lithographic Technical Foundation; reflection densitometer head for controlling ink amounts on prints, H. Hull, R. R. Donnelley & Sons Co.

Printability and wearability, J. M. Dugan, Battelle Memorial Institute; the Guth

printing plate, Erik R. Nielsen, Armour Research Foundation; effect of rotogravure cell dimensions on print quality of line work and solids, Robert V. Hershey, Marathon Corp.

Bench test for predicting the effect of fountain solutions on pick and curl of offset papers, N. L. Beckman, Kimberly-Clark Corp.; experimental techniques for studying printing paper fluffing, Miss E. Pritchard, PATRA; current studies of ink transfer in lithography, C. H. Borchers and W. L. Boehm, Lithographic Technical Foundation; conversion factors for air permeability of paper measured by different instruments, Dr. A. H. H. Van Royen.



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# Research and Engineering Council to Meet May 18-20

The Research and Engineering Council of the Graphic Arts Industry, Inc., will hold its ninth annual conference at the Sheraton-McAlpin Hotel in New York City May 18-20.

Following a business meeting and reports of committees on May 18, the conference will hear Bernard R. Halpern explain Du Pont's method of "Converting Relief Forms for Photochemical Reproduction." His talk will be followed by a sound film showing the uses of photocomposition for display advertising.

G. L. Erikson of the Braden-Sutphin Ink Co. will talk on the subject, "Magnetic Inks—Do They Work?" "Recent Advances in Powderless Etching" will be described by Dr. Marvin C. Rogers, coordinator of research for Photoengravers Research, Inc.

Panelists will discuss the topic, "An Idea to Copy to Reproduction—Problems Along the Way," pointing out the advantages and limitations of letterpress, lithography, and gravure as related to art work. The panel will be moderated by F. E.



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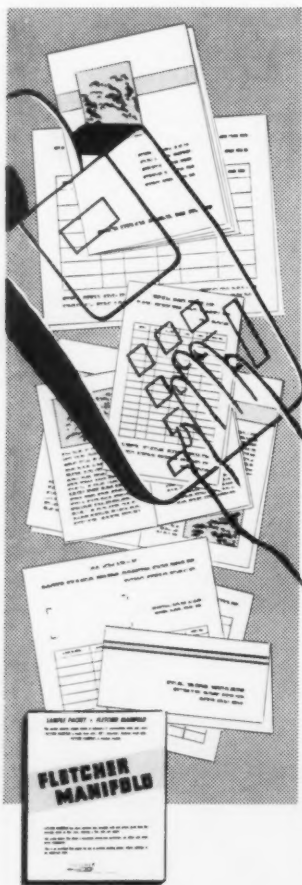
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Church of Time, Inc. and will include Richard J. Walters of U.S. Printing and Lithograph Co., Marshall G. Baldwin of Colgate-Palmolive Co., Thomas Cooke of Street & Smith Publications, Inc., and others.

A. E. Giegengack, former U.S. Public Printer, will address the first evening dinner on the subject "Looking Back—and Ahead."

The morning session of May 19 will feature a panel discussion on "The Future of the Processes," moderated by J. Homer Winkler of Battelle Memorial Institute, Columbus, Ohio. The following are the processes to be discussed and the panelist for each: gravure, Oscar Smiel, Intaglio Service Corp.; screen process, Herbert Sperry, Color Process Co., Inc.; letterpress, Joseph Chanko, the Condé Nast Press; flexography, Sigfried Higgins, Williamson and Co., and lithography, Paul Lyle, Western Printing and Lithographing Co.

The May 19 luncheon will feature the guest speaker, Matthew J. Murphy, editor of McGraw-Hill's *Factory Magazine*.

The afternoon session will be entitled, "Some Colorful Ideas." Subjects and the



speakers will be "Introduction to Color," F. L. Wurzburg, Jr., Interchemical Corp.; "Trends and New Problems in Color Reproduction," Frank Preucil, Lithographic Technical Foundation; "A Comparison of Photographic Masking Systems," John M. Centa, Du Pont Co., and "An English Printer Reports," Charles Mansell, Balding & Mansell, Ltd.

The entire day of May 20 is scheduled for tours to plants in the New York City area. Tours will go to the Condé Nast Press and the Springdale Laboratories of Time Inc.; Mergenthaler Linotype Co., and Fairchild Graphic Equipment, Inc.; Intertype Co.; Publishers Printing-Rogers Kellogg Corp., and the New York School of Printing.

## NALC Will Hold Meeting In Minneapolis in June

The National Association of Litho Clubs, Inc. will hold its 14th annual convention at the Leamington Hotel, Minneapolis, June 11-13. Chairman Barney Skomars and Leonard J. Holzinger, president of the Twin Cities Litho Club, will begin the meeting with brief talks at the opening luncheon.

Educational Chairman Russel Waddell will conduct a session describing litho



F. A. Schulz  
Executive Secretary



Herman C. Goebel  
President

club operations during the afternoon of June 11. Later that afternoon there will be a brief meeting of NALC committee chairmen.

The main features of Friday, June 12, will be two business meetings, election of new officers, and a luncheon address by Dr. Reuben K. Youngdahl of the Mount Olivet Lutheran Church.

A panel discussion Saturday, June 13, regarding club programs will include George Kueppers, Keith Conway, Kip Goebel, and moderator Ed Schmidt. At luncheon the association's new president, Fred Fowler, will officially take over office from present president H. C. Goebel. The major afternoon feature will be a round-table workshop.

The association has worked out a ladies' program that includes two sightseeing tours, a visit to the Southdale shopping center, a visit to the Betty Crocker Kitchens, and luncheon at the La Fayette and Town & Country clubs.

## NAP-L Annual Convention Set For Kansas City Nov. 18-21

National Association of Photo-Lithographers will stage its 27th annual convention and exhibition Nov. 18-21 at Hotel Muehlebach and the Municipal Auditorium in Kansas City, Mo. At the month's end exhibitors numbered 76.

Next year's parley and show are dated for Oct. 5-8 at Conrad Hilton Hotel in Chicago. Time set for the 1961 event is Sept. 27-30 at Hotel Commodore in New York City. Los Angeles is the city being considered for the 30th annual convention and exhibit, according to Walter E. Soderstrom, executive vice-president.

## Oxford Has New Line of Coated Offset and Letterpress Papers

The Oxford Paper Co. has launched a line of high-gloss and dull-finish letterpress and offset papers coated by the trailing blade process. North Star Coated Papers which carry the Polar, Mainefold, and Maineflex brand names are produced at the company's mill in Rumford, Me.

Harold M. Annis, vice-president for research and development, called the trailing blade process "the greatest advance in papermaking in 20 years. It requires less supercalendering and produces a levelness of surface that cannot be equalled by conventional coating methods."

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## IN GRAPHIC ARTS

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Sol Malkoff  
Luncheon Speaker

## ITCA Holds March 20-21 Conference in Miami, Fla.

The International Typographic Composition Association's midwinter conference March 20-21 at Miami (Fla.) Women's Club featured discussions of processes, production, equipment, type design, taxes, and profits.

Walter R. Adamson, ITCA president, of Mono Lino Typesetting Ltd., Toronto, Canada, chaired the first session, when the speakers were Clarence E. Harlowe, first vice-president; Kimball A. Loring, and Carl H. Schmaedig.

Mr. Harlowe, president of Harlowe Typography, Inc., Washington, D.C., told how this company uses the Brightype photographic method for preparing duplicate platemaking copy direct from metal forms.

Photocomposition comes of age in Boston was the topic assigned to Mr. Loring, president of Machine Composition Co. He showed sound slides to illustrate his description of Photon type-on-film operations in that company's plant.

Speaking as vice-president of Varityper Corp., Mr. Schmaedig detailed the uses of the Varityper-Foto-List composition system.

Second session chairman was second vice-president Henry J. Wolf of Service Typographers, Inc., Chicago. He moderated a forum discussion of new equipment, production aids, production rates, and profits.

Mr. Harlowe was moderator of another forum dealing with taxes in relation to executive compensation and net profits.

Speaker at the luncheon session, with Mr. Adamson presiding, was Sol Malkoff of the Typography Shop, Atlanta, Ga. Specially prepared slides illustrated his review of current trends in typographic design.

### Omaha Graphic Arts Association Elects Irvin Yaffe President

Irvin Yaffe of the N. S. Yaffe Printing Co. has been elected president of the Graphic Arts Association of Omaha. Other new officers are vice-president, William J. Russell, Commercial Duplicating and Printing Co.; the secretary, Donald B. Douglas of Douglas Printing Co., and treasurer, George E. Lemen, Jr., Western Printing Co. Immediate past president of the association is Hardin B. Eoff of Paramount Paper Products Co. The group has a membership of over 50 printing and allied industry plants in the area.



Irvin Yaffe

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# Over 350 Platemakers Attend IAES Toronto Meeting

More than 350 U.S. and Canadian duplicate printing plate manufacturers set a new attendance record for the 62-year-old International Association of Electrotypers & Stereotypers at its annual spring technical conference and exhibition in Toronto, Canada, April 13-15.

Many conference visitors came from as far away as Texas and California and conference greetings were received from members in England and Australia.

The three-day technical meetings were packed with presentations on new plastic-

backed electrotypes, photopolymer plates, stereotyping advances, new manufacturing equipment of all kinds, molded plastic and rubber plates, new production methods and operations, management selection and training, research, advertising, labor problems, product standards, and forecasts for the future.

The association's president, Walter C. Deye of the Quality Engraving & Electrotype Co. of Cincinnati named a committee headed by Harold A. Fleig, president of the National Electrotype Co. of Chicago,

to study and recommend to the IAES at its New York City convention in September a new name for the association. The new name is to reflect the production of the many additional new printing plates now being made and likely to be produced in the near future by association members.

Mr. Deye also named a new committee to prepare cost data and a cost questionnaire which will assemble industry cost information for analysis and distribution.

The public relations chairman, Carl N. Becker, president of the Becker Electrotype Co. of Milwaukee, presented a drawing of the association booth which is being planned for the Seventh Educational Graphic Arts Exposition in New York City in September.

A feature of the three-day meeting was the "Molded Plates Conference" on Tuesday morning sponsored jointly by the IAES and the Research and Engineering Council of the Graphic Arts Industry. The conference was preceded by the showing of the Educational Council's vocational guidance film.

## Robert F. DeLay Named President of DMAA

Robert F. DeLay, who was public relations and account manager of Waldie and Briggs, Inc., Chicago advertising agency, has succeeded Arthur E. Burdge as president of the Direct Mail Advertising Association. Mr. Burdge resigned to return to the marketing field.

Mr. DeLay served in the Army during World War II and rose to the rank of major. Since then he has been active in advertising and public relations. He was advertising manager of Victor Animatograph Corp. and American Air Filter Co. He became vice-president of Burnett & Logan, Inc., Chicago, in 1955, and joined Waldie and Briggs in 1957.

His activities in the direct mail field have included service as a director of the Direct Mail Advertising Association, the National Industrial Advertisers Association, and the Mail Advertising Club of Chicago. He is chairman of NIAA's direct mail committee and has been a featured speaker at several Direct Mail Day sessions and DMAA and NIAA conventions.



Robert F. DeLay



Arthur E. Burdge

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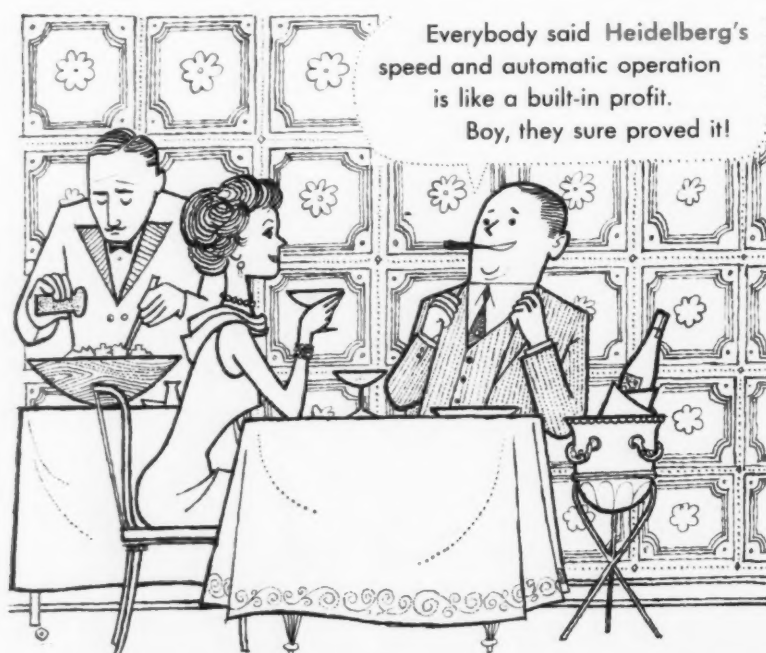
## Printers Plan "Caribbean Holiday" in September

There's a "Printers' Caribbean Holiday" coming for graphic artisans after the Seventh Educational Graphic Arts Expositions and conventions of several associations in September in New York City.

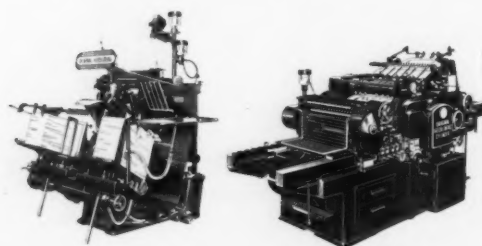
American Express Co. and Pan American World Airways have announced a Sept. 13-23 tour of Cuba, Puerto Rico, Mexico, and the Dominican Republic with American Type Founders' technical publications director Walter Kubilius serving as adviser and escort.

A Pan American Clipper flying above the weather will take the tourists from New York to San Juan. From that Puerto Rican city they will fly first to Ciudad Trujillo, then to Havana and Mexico City where their itinerary calls for a visit to the Gardens of Xochimilco.

Mr. Kubilius forecasts "a happy combination of sightseeing, relaxation and tours of commercial printing plants at an average cost of \$611 for transportation including return to almost any city in this country." A folder giving complete details is available from the offices of the Pan American World Airways and the American Express Co.



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## Design Conference Plans June Meeting in Aspen

The Ninth International Design Conference will take up the subject "Communication: The Image Speaks" in its June 21-27 meeting. The conference is held annually in Aspen, Colo.

The topic will be discussed by artists, designers, businessmen, scientists, and educators who are active in the various fields of communication.

The program includes special studies of the power of printed material as well as exhibits of posters, books, and magazines.

Herbert Pinzke will serve as chairman for the conference, which will be divided into three parts. The first, called "The Image Evolves," will concern the historical development of communications methods. It will be followed by sessions on "The Printed Image" and "The Film Image."

In "The Printed Image" session the conference will examine the visual content of books, periodicals, posters, advertisements, and other printed media which shape our environment and culture.

William Golden, creative director of CBS Television, and Jim Real, designer and consultant, will be panelists in "The Printed Image" session. Ralph Eckstrom, director of the Department of Design, Container Corp. of America, will be the moderator. Three additional panelists will be announced later.

Each general session will be followed by seminar meetings which will permit informal discussions and allow conference members to question the speakers.

### William C. Huebner Rejoins Lanston Monotype as Consultant

William C. Huebner, a leader in the development of offset and gravure equipment and the holder of a number of patents in the graphic arts industry, has joined Lanston Monotype Co., a division of Lanston Industries, Inc., Philadelphia, as a consultant to assist in the development of new machines and processes. Mr. Huebner had been previously associated with Lanston for more than 20 years. During that period Monotype-Huebner products for the photomechanical field were developed. Mr. Huebner is president of Huebner Laboratories.



William C. Huebner

### Guide-Kalkhoff-Burr Officer Dies

Roy L. Hansen, vice-president and general manager of Guide-Kalkhoff-Burr, Inc., New York City, died on April 10 at his home in Metuchen, N.J.





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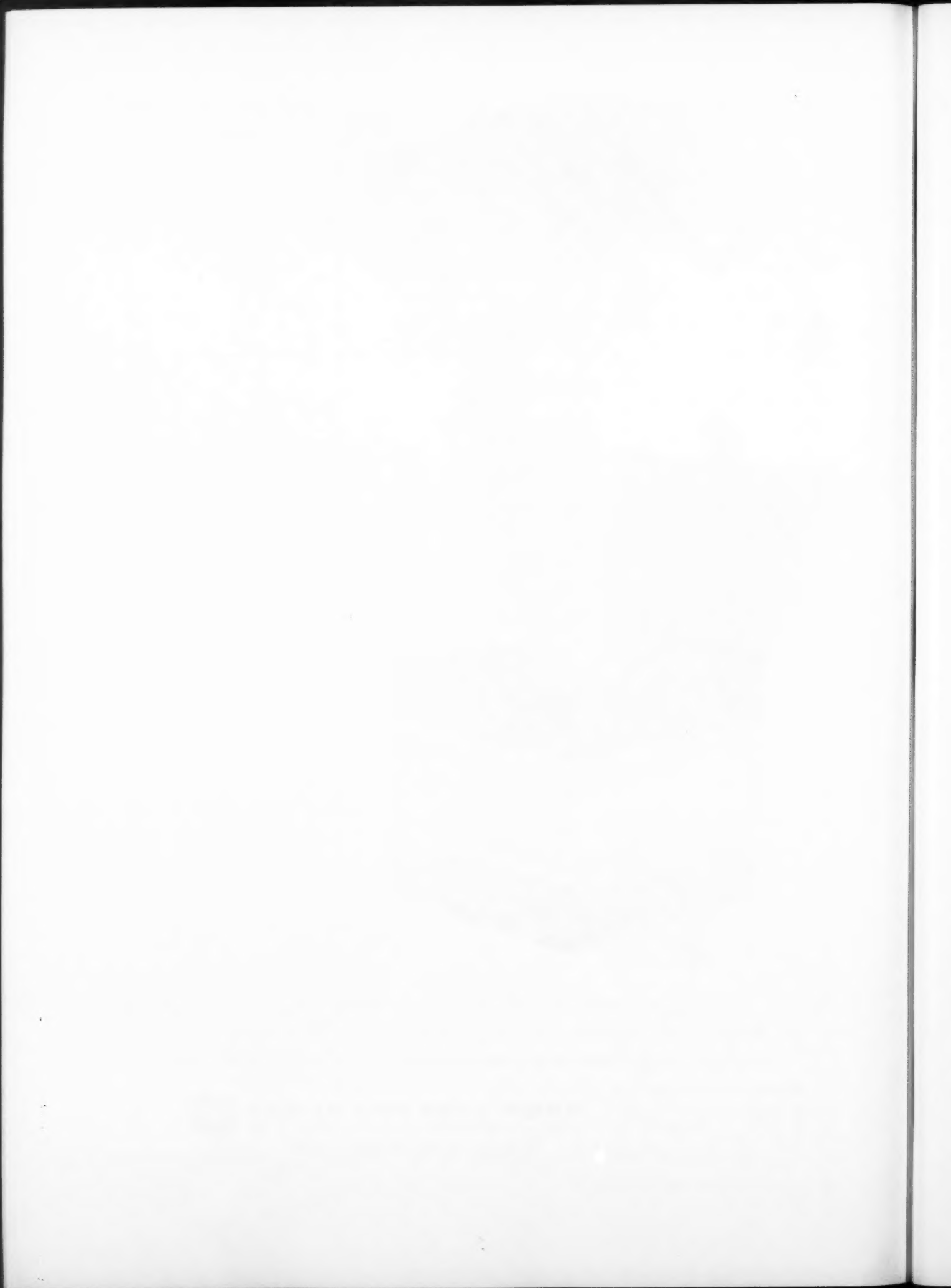
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# Paper Testing Lab Serves Printers and Paper Mills

The Chicago Paper Testing Laboratory, specializing in services to the printer, papermaker, and converter, has been incorporated in Chicago,



Dr. Marvin C. Rogers

with Dr. Marvin C. Rogers as its director. It is an outgrowth of the paper and converting activities carried on by the Chicago Testing Laboratory, an organization with more than 30 years of consulting,

research, and testing experience covering a wide variety of fields important to industry.

Dr. Rogers, a consultant in graphic arts, is associated with Gene Abson in the laboratory venture. Both of these men have had more than 30 years of research and testing experience, and Dr. Rogers has spent 15 years in graphic arts research and development.

The Chicago Paper Testing Laboratory is said to be the only organization of its kind in the Chicago industrial area. It currently serves clients located on both coasts, as well as in Canada and along the Gulf of Mexico. Its services in the field of graphic arts are presently limited to consulting on processes and to paper testing. All testing is conducted under the conditions specified by the Technical Association of the Pulp and Paper Industry.

"In my short association with the work of the laboratory, we have covered problems in business form printing, labels, converting, paper fiber identification and analysis, and process evaluations," Dr. Rogers said. He added that the large printer experiences many troubles, but his smaller specialized contemporaries often need technical assistance too. The wide variety of problems and troubles coming in for attention may be illustrated by the following:

A business forms printer producing manifold forms suddenly found that humidity effects lowered quality to dangerous levels. Laboratory study and testing located the sources of the problem and showed possible solutions.

In another case a document of doubtful authenticity was studied to find the origin of the paper. It was traced to mills other than those known to have made the paper for the original.

Mold growths on paper and other materials used in humid areas have been studied and analyzed to provide information for use in developing fungicides.

A call from a printer believing paper to be his problem was studied. It was revealed that press plates made under conditions unknown to the printer were responsible for the trouble.

Other studies have included plant layouts, quality evaluation and control, and evaluation of fire damages.

Dr. Rogers and Mr. Abson have emphasized that the real function of a consulting laboratory is one of service to the client. "It is a confidential relationship in which the consultant sits down with the client to examine his problem and recommend tests or changes likely to yield a solution," Dr. Rogers explained. "Under these conditions the client gets his expenses back many fold. The graphic arts

industry should well profit by services such as this laboratory can offer to it."

Dr. Rogers has recently been specializing in the research advisory field, and is now research coordinator for Photoengravers Research, Inc. He has served as consultant to the Graphic Arts Research Department of Rochester Institute of Technology during the past year. He has also been a consultant to companies such as the Interchemical Corp. and R. Donnelley and Sons Co. He plans to continue with this work.



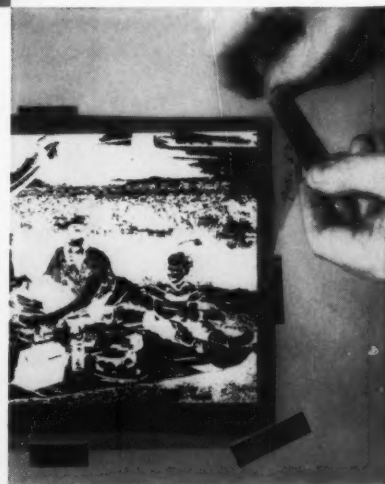
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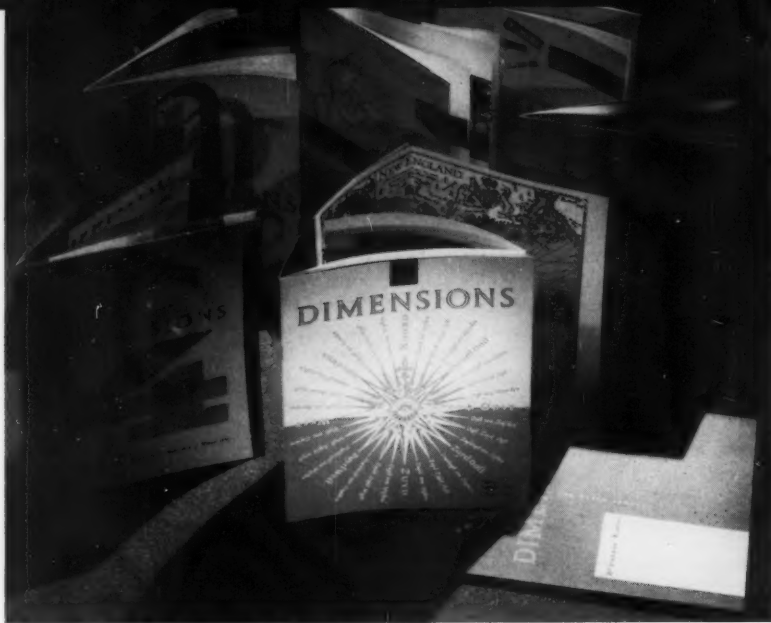
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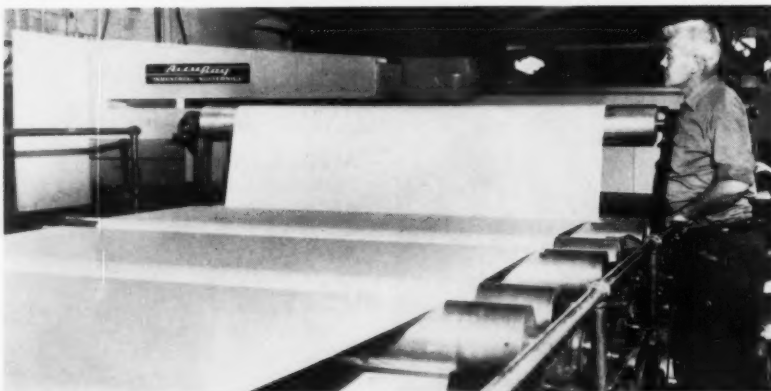


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An issue of *Dimensions*, a quarterly magazine published by Lee Paper Co., Vicksburg, Mich., was included in the 26th Annual Exhibition of Mid-Western Advertising Art sponsored by the Art Directors Club of Chicago. The magazine is designed and printed for Lee by Sequoia Press, Kalamazoo, Mich. The issue selected discussed the history of mapmaking with illustrations of this ancient craft



Byron Weston Co., Dalton, Mass., has installed a device for checking the uniformity of its cotton fiber papers. The Accuray is a beta radiation gauge made by the Industrial Nucleonics Corp. It consists of a U frame which supports a radioactive source unit and a sensing head or radiation detector. As the web of paper moves along on the paper machine, the source unit and sensing head move back and forth across the width of the machine continuously scanning the sheet and measuring its mass without touching the paper. A stream of harmless invisible electrons emitted by the source unit is picked up by the detector head on the opposite side of the sheet. Weight readings are sent from the detector head to be recorded on a strip chart where the operator can check it

Officers of the Fox River Valley Club of Printing House Craftsmen study the program of the "College of Printing Craft Knowledge" which was held April 4 at the Kimberly-Clark Corp. Sales Promotion Center, Neenah, Wis. The group includes (left to right) Linus Pfankuch, second vice-president; Fred Allen, first vice-president; Al Larson, president; John Schweitzer, financial secretary; William Zeining, treasurer, and Lyle Landrum, recording secretary. The meeting was sponsored by Fox River Valley Craftsmen and was attended by about 170 printers from mideastern Wisconsin



## Members From 14 Nations Coming to PRI Meeting

The Fifth International Conference of Printing Research Institutes June 8-13 at Lehigh University, Bethlehem, Pa., is expected to draw registrants from 14 nations including Russia and Hungary, according to Dr. Albert C. Zettlemoyer, director of the National Printing Ink Research Institute, which will host the delegates. Program chairman is Miss Jacqueline M. Fetsko, NPRI printing research supervisor. She forecasts more than 40 technical papers for discussion following the keynote address by Norman S. Cassel, research and development vice-president, Interchemical Corp. Printing ink technology in the space age will be his topic.



Dr. A. C. Zettlemoyer

Two open sessions, chaired by directors of foreign institutes, will deal with ink behavior in relation to color, transfer, rheology, and basic aspects of printability.

Round table discussions will cover recent developments and trends in color measuring instruments, ink colorants, color separation and correction, control of ink film on presses, and problems relating to newspaper printing, research personnel, and management.

The program also calls for tours of the *New York Times* plant in New York, Bethlehem Steel's plant in Lehigh, the American Newspaper Publishers Association's Research Laboratories, and Mack Printing Co. plant in Easton, Pa.

Nations to be represented, in addition to this country, Hungary, and Russia, are Australia, Canada, Denmark, England, Finland, France, Germany, Holland, Italy, Japan, and Sweden.

Delegates will stay at Drinker House on Lehigh's campus. Packer Hall is the meeting place. Conference arrangements are being handled by NPRI assistant research director William D. Schaeffer.

## Mead Corp. Acquires Cincinnati Site for Research Division

The New Product Development Division of the Mead Corp., Dayton, Ohio, will soon have its headquarters in the Oakley industrial community near Cincinnati. The Mead Corp. has acquired three buildings on a four-acre plant site formerly owned by Century Machine Co. The new division conducts research to find new uses for paperboard products.

The Mead Corp.'s board technical service department, Chillicothe, Ohio, will also be transferred to the company's new Oakley location.



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## Typography--U.S.A. Forum Views Trends in Design

Typography—U.S.A. Forum, sponsored by the Type Directors Club of New York City, ran its all-day course on April 18 in the Hotel Biltmore's grand ballroom with Will Burtin moderating panel discussion by 17 designers. The forum's subject was whether or not there is an American typography, and how changing times affect the way styles develop.

Serving on the panel with Mr. Burtin were Saul Bass, Lester Beall, Louis Dorfsman, Alvin Eisenman, Gene Federico, William Golden, Morton Goldsholl, Allen Hurlburt, Robert M. Jones, George Krikorian, Matthew Leibowitz, Leo Lionni, Herbert Lubalin, Paul Rand, Herbert Roan, Ladislav Sutner, and Bradbury Thompson.

Much of the morning was devoted to discussion prompted by a long letter from Jan Tschichold. He felt that any attempt to create a national typography was doomed to failure.

It was pointed out that Mr. Tschichold favors fewer faces, because too many styles cause confusion.

There was considerable discussion of whether or not an American typographic style is developing. Rapid increase in international products and publications was viewed as making a strongly flavored na-

tional typography less and less likely all the time. Absence of a consistent American style was said to be due to the fact that compositors' designing work is done without any organizing principles.

The speaker proposed a good design manual intended not for designers, but for compositors and apprentices who know little or nothing about design. Another panelman felt that providing the information for all typographers nationwide would make the situation more confusing than it is now. The real need, he said, was for education in typography.

An industrial designer showed slides of old-time American typography as possible

sources for inspiring design today. Many small printers are turning out good material without rigid control or design manuals, he said.

The art director of a national magazine said that many designers are not interested in their client's sales. Like himself, they are having a good time designing ads and are glad that "there are people who can use their work and sell goods with it."

The manual proposal kept popping up all along the line. Reasons for favoring the idea included the belief that rules would not restrict self-expression. "I hate how-to-do-it books," was one comment. "Some best things are done by sheer fumbling. A manual would dilute originality and regiment design."

The president of a composition house was sure that no manual "would do any good." There was no such thing as ruling that a job must be done this way or that way, he said.

There was no prediction of typography's specific future. Taking a long look ahead, it was admitted that type might become obsolete. But the basic conditions of man, including how he communicates, had not changed. Communication by word would never disappear unless man's basic condition changes.



Will Burtin (left) served as chairman of the recent Typography—U.S.A. Forum. Tobias Moss (right) was awards and exhibitions chairman



## Schneider Named to Head Type Design at Lanston

Hans Schneider has been named head of the typographic design department of the Lanston Monotype Co., a division of



Hans Schneider

Lanston Industries, Inc., in Philadelphia. Mr. Schneider will be responsible for the development of new Monotype faces and will also assist in the design of advertising and sales promotional literature for Lanston. Mr. Schneider was born in Switzerland and from 1942-46 served as an apprentice compositor in his home town in a small printshop where the local newspaper was printed in addition to commercial work. Then he became a compositor and typographer in Berne, capital city of Switzerland, and carried on evening studies in calligraphy with a free-lance graphic designer.

Mr. Schneider attended the Zurich School of Arts and Crafts from 1951-53. At first he studied typography and then devoted all of his time to calligraphy (emphasizing the development of the scripts) and to type design.

After leaving school, he worked as a typographer, then spent ten months in England. In June, 1956, he joined the Mergenthaler Linotype Co. in Brooklyn and remained there until his Lanston appointment.

### Delaware Valley Litho Clinic Held in Philadelphia April 18

Delaware Valley Litho Clinic, sponsored by Philadelphia Litho Club, ran its all-day course on April 18 at Benjamin Franklin Hotel in the Quaker City.

Saturday timing of this event made it possible for a large number of litho management executives and shop craftsmen to benefit from the five group discussions.

Discussions running simultaneously through seven hours dealt with camera and stripping techniques; presensitized, deep-etch, and bi-metallic platemaking; presswork; management planning and scheduling, and quality control.

There was a continuous showing of audio visuals that came from the Lithographic Technical Foundation, and of graphic arts technical films.

### J. J. Hollowell Dies at 68

J. J. Hollowell, 68, president of the Wrenn Paper Co., a Mead Corp. subsidiary, died March 20 in Cincinnati. He had been associated with the Wrenn Paper Co. for more than 50 years, beginning his service as an office boy.

## 100 Best Cartons Picked At FPBA March Meeting

The Folding Paper Box Association of America held its annual meeting March 23-25 at the Drake Hotel, Chicago. One of the highlights of the meeting was the selection of 100 best cartons of 1958.

Cartons were judged in four categories—technical superiority of printing, superiority of construction, best example of potential new volume use, and general merchandising superiority.

The technical superiority of printing category was subdivided according to the various printing processes. The winners and the processes used were: Continental Can Co., Inc., Robert Gair Paper Products Group, Chicago, for one-color letterpress; Lord Baltimore Press, Inc. of Baltimore, two-color letterpress and multicolor letterpress; Warner Brothers Co. of Bridgeport, Conn., color process letterpress; Andre Paper Box Co., San Leandro, Calif., flexography; the Ohio Boxboard Co. of Rittman, Ohio, gravure; the Eureka Paper Box Co., Los Angeles, and Lord Baltimore Press, Inc., lithography.


Association members reelected as president J. N. Andrews, executive vice-president of the Ohio Boxboard Co., Rittman, Ohio. They also selected six members to the executive committee, ten national directors, and 15 territorial directors.

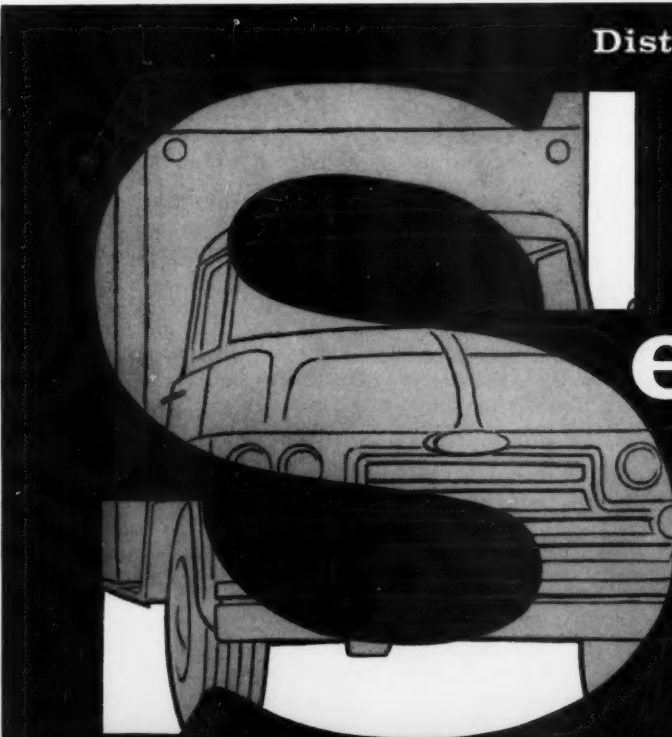
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## Stanley Rinehart Honored By Delaware Printers

Stanley R. Rinehart, president of the National Association of Photo-Lithographers, was guest of honor at a testimonial dinner sponsored by Printing Industries of Delaware April 9 at the Wilmington Country Club. Mr. Rinehart is manager of the printing division of E. I. du Pont de Nemours & Co., Inc. Active in the printing business for more than 40



Stanley R. Rinehart

years, he was a journeyman Linotype operator and a pressman, and is a graduate of the Empire School of Printing, now a division of Rochester Institute of Technology. His affiliation with Du Pont began in 1935 when he did liaison work with Edward Stern Co., Philadelphia. In 1939 he became the first superintendent of Du Pont's printing plant in Philadelphia. He was advanced to assistant manager of the printing division in 1945 and to manager in 1956.

Mr. Rinehart is a charter member of the Junior Executives Club of Philadel-

phia and was its first president. He is a member of Printing Industries of Philadelphia, the Benjamin Franklin Institute, and the Philadelphia Litho and Craftsmen's Clubs. At NAP-L's convention last September he was elected president after serving as a director and vice-president.

### To Hold West Coast Sales Talk

The Sixth Annual Graphic Arts Sales Conference called the "Learn and Laff Luau" will be staged by the Los Angeles Printing Sales Club at the Hacienda Hotel in San Pedro, Calif., June 13. William Walling of Publishers Printing-Rogers Kellogg Corp., New York, and Charles W. LaBlanc of the Research Institute of America will be featured speakers at the morning session. Joseph Burger, H. V. Nootbaar & Co., will talk at the noon meeting. Sessions will be held as workshops with question-and-answer periods. A program is planned for entertaining the ladies.

### To Hold Mechanical Conference

The Iowa Newspaper Mechanical Conference will hold its 32nd annual meeting at the Hotel Fort Des Moines in Des Moines on May 23-24. The conference has adopted the slogan "Looking Ahead" for this year's meeting, and the discussions of the various groups will carry this theme.

## TAPPI Coating Conference Set for Boston May 25-27

The Tenth Annual Coating Conference sponsored by the Technical Association of the Pulp and Paper Industry will meet May 25-27 at the Statler Hilton Hotel in Boston. The conference program calls for a panel discussion of past, present, and future coatings, four technical sessions, and a luncheon with Stanton Mead, president, Consolidated Water Power & Paper Co., serving as guest speaker. Opening remarks will be voiced by Frank Kaulakis of the same company and J. T. Loomer, of the Robert Gair Division, Continental Can Co.

Technical session chairmen will be Paul Plante of St. Regis Paper Co., L. A. Gilbertsen of Marathon Corp., Division of American Can Co.; Charles Whelpton of Champion Paper & Fibre Co., and H. J. Connell of S. D. Warren Co. Topics due for discussion include interpretation of coating process statistical data, the Kohler coating method, and a new coating preparation developed by Blandin Paper Co. W. L. Rhodes and J. Petrycki will report experience with control charts on ink film thickness and sharpness.

Chairing the symposium on coatings past, present, and future will be Arthur W. Neubauer of Crown Zellerbach Corp.

# THE GRAPHIC ARTS IN WASHINGTON

Compiled and edited by L. H. Allen, Eastern Editor, *Inland and American Printer and Lithographer*

## Domestic Mail Size Rule Delayed Till July 1961

Deputy Postmaster General Edson O. Sessions announced last month that the date for banning domestic mail less than 2 3/4 x 4 inches in size had been changed. The date first announced was July 1. Now what Mr. Sessions calls the target date for this restriction is July 1, 1961.

The Post Office Department had previously issued a report on size studies in compliance with legislation passed by Congress last year. This report indicates that future automation of postal equipment will seriously restrict novel sizes and shapes which first- and third-class mailers have been using, according to Robert F. Delay, president of the Direct Mail Advertising Association. He pointed out that new mail handling equipment will not take odd sizes, and that flat mate-

rials which cannot go through regular machines may require a rate premium.

Between now and July 1, 1961, the Post Office Department is expected to continue studying costs and special problems created by machine processing. Mr. Sessions noted that mail users have a suitable period for considering their problem and for making adjustments in their inventories.

## Printing Sales May Be Higher Than Expected

Nationwide commercial printing sales this year may be higher than the \$6-billion level projected in January by Horace Hart, director of the Printing and Publishing Industries Division of the Business and Defense Services Administration.

"First quarter Gross National Product, as estimated by government economists,

ran at a \$465-billion annual rate, a 6.4% increase over the same 1958 quarter," he said. "If this growth rate continues through the rest of this year, the \$6-billion commercial printing sales prediction made at the start of 1959 may turn out to be too low."

Mr. Hart's March Economic Summary covering the printing, publishing, and allied industries indicates that activity last year was close to the 1957 level with profits down sharply. Employment patterns were varied. Rising weekly earnings all along the line ranged from 0.6% for miscellaneous printing and publishing to 4.7% in the greeting card industry. Increases in average hourly earnings exceeded those in weekly earnings in all branches except greeting cards, a variation indicating a generally shorter work week.


Direct mail advertising dollar volume ran 8% ahead of 1957. Volume for other media was down. Outdoor advertising fell off 4.3%; newspaper and periodical lineage dropped 6 and 6.7%, respectively.

Miscellaneous publishing and printing employment declined 10.2% compared with a 7.8% drop for all manufacturing industries.

The increases in employment included 5% for lithographing and 15% for the greeting card industry. Decreases for commercial printing and bookbinding were small.


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and keep your customers  
coming back again and again.



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**results**

## LPNA 54th Annual Meeting in White Sulphur Springs

(Continued from page 98)

of the Census. Improvements in basic product information would assist management in its operations. Printers would benefit from a better picture of how the printing dollar is spent. This would enable them to chart changes in types and volume of printed products.

Describing inflation as too many dollars chasing too few goods, Maurice E. Peloubet of Pigeon, Peloubet & Co. said that production had been the answer ever since the gold standard was abandoned. Creeping inflation, "which we have now," meant that the quantity of money increased by higher wages and government spending was getting ahead of increase in production.

"Unless there is some depreciation reform, many small businesses and some large ones will be taxed out of existence," Mr. Peloubet asserted. "There is no way for management to provide for obsolescence, exhaustion, and ultimate replacement of machinery and equipment except through what is set aside yearly for this purpose."

Joseph L. O'Brien, vice-president, Air Transport Association of America, described the Airlines Mutual Aid Pact for giving limited financial aid to carriers affected by certain strikes.

Graphic arts industry public relations was the topic assigned to John F. Moynahan of John F. Moynahan & Co. The printing industry's problem, he said, is "cut-throat competition and personnel recruitment. Lack of good cost consciousness has caused many small business failures. It is a public relations problem within the industry when competition lacking cost consciousness slices profits of companies who know their costs." As for personnel recruitment, "the printing industry needs to move toward stability of existing companies, thereby attracting and retaining legions of people who like the graphic arts."

Vulnerable areas in lithography's future were defined by Robert H. Downie, super-

visor of Printing Development Section, Marathon Division of American Can Co. He believed that long-life printing plates with low capital investment "could remove the liability of selling engravings, equal offset makeready, give letterpress color control, and assure plate life of some millions of impressions at cost parallel to bimetallic offset plates." He discussed the advantages of plastic, scanagraded or photosensitive gravure cylinders, plastic flexographic plates providing better surface treatment and control of printing stocks, and fast-drying silk screen inks.

Referring to research programs benefiting processes other than offset, he expressed the belief that lithography is "circumscribed by its own technology. The

Litho Platemakers Division held a group meeting on April 13 at the LPNA's 54th annual convention



industry's technical ingenuity and business foresight may have carried it close to its borders of development. I shall be interested to see whether lithography does any better in its counter-attack timewise than the newly re-awakened letterpress industry."

Addressing the Label Manufacturers Division, Jacob Kromberg of J. Kromberg & Associates discussed tax planning for development and expansion. The real federal corporate tax rate, he said, is 65%, a heavy deduction from income "but it means that tax deductible expenditures can be bought for 36 cents on the dollar. Many costs which can make substantial contributions to future planning are fully tax deductible. Valuable benefits are in store for managements recognizing this fact and using it for their advantages."

Too many label designs are obsolete, according to Frank Gianninoto of Frank Gianninoto & Associates, Inc. Labels modernized years ago are worthless under today's selling conditions. "If a label is technically excellent but fails to sell a good product, the fault generally lies with the design. One reason is that labels are apt to be considered just graphic problems. Designs should be three-dimensional. Every label should be designed to meet marketplace competition."

The annual meeting of LPNA's Bank Stationers Section featured panel discus-



Herbert W. Morse (right) received certificate of merit from Fred S. Howard, chairman of Ninth Lithographic Awards Competition, "for untiring efforts in making the contest and show a success"

sion of direct image and offset methods for magnetic ink printing on bank checks. George McSweeney, president of DeLuxe Printers, Inc., reviewed the final specifications for the common machine language, which were released to check printers at the meeting. Printing of ledger and statement sheets for automated bank account-

ing equipment was studied. Next meeting of this section is dated for Sept. 28-29 in Chicago.

Olin Freedman, graphic arts consultant, chaired a web offset and gravure technical seminar. Panelmen noted the trend away from single process plants, reviewed printing methods that seem to pose a threat to offset lithography, and considered ways in which some of these processes might be incorporated in web offset printing.

"Other processes producing work for which there is widest and most rapidly increasing demand have apparently failed to meet the situation successfully in terms of quality and production cost control," said Mr. Freedman.

The type of work now produced should determine whether a plant needs a web offset press and can justify the investment involved, according to Walter F. Heer, Jr., president of the F. J. Heer Printing Co., Columbus, Ohio. He was pleased with the results of his plant's web offset operations. Major advantages, he said, were paper and ink savings, folding as part of press runs and not a separate operation, and use of lighter weight stocks at maximum press speeds faster than sheet-fed.

Herman J. Schultz of Schultz Lithographing Co., Chicago, called attention to matters that management should consider well in advance of deciding to enter the web offset field.

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everywhere!

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papers

# Rotary Business Forms Section Meets in Chicago

(Concluded from page 100)

and prices. The ideal standard does not account for any errors or breakdowns; the estimated standard is based on time studies in the plant. Wide discrepancies between the two are investigated and corrected. The company, he said, used a price list based on the estimated standards and has found no more than 1% difference between its pricing and actual costs in a year.

Following the Production Session the group divided into seminars grouped according to business volume to discuss production problems.

The importance of magnetizable ink, now and in the future, and the problems of working with it were pointed out by Richard Koch of the Todd Co. Division of the Burroughs Corp. in the afternoon session.

He said banking forms using magnetic inks must be printed to tolerances measured "not in picas but in 1,000ths of an inch," requiring "rigid quality control at the press." He pointed out that if these tolerances were not upheld "a bank might debit \$50,000 to an account that actually deposited \$50,000."

Mr. Koch also predicted that some day magnetic cards will be used for everything punch cards are used for today. Magnetic ink will create a revolution, he said, and printers will feel it. Business forms printers that cannot print to the new tolerances may someday turn into the "walking wounded of that revolution," he predicted.

Gordon R. Rohde of Reynolds and Reynolds Co., Dayton, Ohio, was chairman of the afternoon session.

The Paper Committee, chaired by M. B. E. Clarkson, Clarkson Press, Inc., Buffalo, reported on the results of a year's testing of 12- to 15-pound register bond. It presented specifications members could use in buying from mills.

The active members unanimously elected new officers and a new executive committee. They chose Carroll C. Barfield, Harry Barfield Co., Inc., Atlanta, Ga., president; Arnold Greenfield, Alfred Allen Watts Co., Inc., Clifton, N.J., vice-president; William R. Brown, Charles E. Brown Printing Co., Kansas City, Mo., treasurer, and Harold Holden, Holden Business Forms Co., Minneapolis, secretary of the group.

The new executive committee consists of Leonard C. Ghertner, General Multi Forms Co., Nashville, Tenn.; Harold R. Salisbury, Nebraska Salesbook Co., Lincoln, Neb.; Bruce C. Sterne, Clarkson Press, Inc., Buffalo, and Robert L. Walton, Walton Printing Corp., Whittier, Calif.

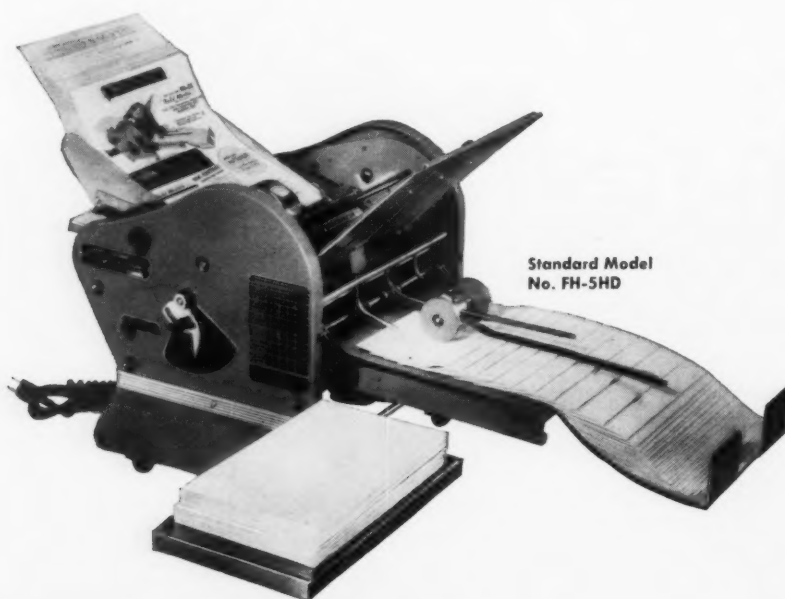
The Associate Members of RBF elected Harry Higgins, Didde-Glaser, Inc., Emporia, Kan., chairman; Kenneth B. Podvin, Nekoosa-Edwards Paper Co., Chicago, vice-chairman; John Nelson, William A. Force & Co., Brooklyn, secretary, and Robert E. Kling, Kling Manufacturing Corp., Chicago, treasurer.

The third day of the meeting, April 22, began with a "Finance Session" chaired by Marvin L. Gale, Midwest Rotary Manifolds Co., Caro, Mich. Three speakers discussed the session's topic "How We Develop Cost and Estimating Procedures." William Sutin, Cromwell Printery Inc., Albany, N.Y., stressed the importance of each shop developing its cost system based on its own conditions and of putting a profit markup on each job.

A. M. Bridell, American Lithofold, Chicago, described his company's methods of analyzing costs and estimating prices. He stated that American Lithofold does not use a price list but estimates each job.

Harold R. Salisbury, general manager of the Nebraska Salesbook Co., Lincoln, Neb., described his firm's pricing method. It revolves around a price list based on costs of materials, labor, and all costs other than labor at each cost center in the plant. The costs are reviewed yearly.

Cost analysis and pricing was the main subject considered in the seminars that



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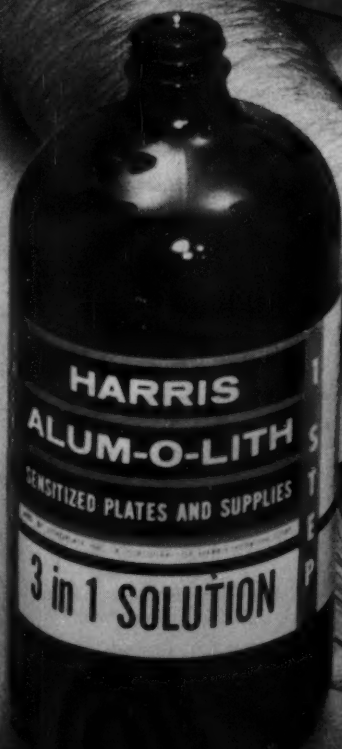
Even blindfolded, you can't make a mistake if you follow label directions. Just rub on new Harris 3-in-1 Solution, and wipe it off. In 60 seconds, or less, you'll see a perfect image... ready for the press. Shadow areas stay open. Highlight dots print true. Contact your dealer for a demonstration.

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followed the session, which again were broken down according to volume of business. The advantages and disadvantages of price lists emerged as a major question.

The afternoon general session, entitled "Million Dollar Swap Shop of Ideas," was chaired by William R. Brown. Speaker Bart Tiernan, Jr., Columbia Ribbon and Carbon Manufacturing Co., Inc. of Long Island, N.Y., described the heat transfer process; hectograph carbon, which his company refers to as the "purple plague," and the new Plastisol, which transfers an image with dye and can be re-used.

Howard Towell of the Rotary Manifold Forms Corp., Detroit, discussed hot melt

glue application on forms by the Thermogrip gluing process. During a panel session members discussed subjects including equipment, time studies, tax questions, and storage problems.

M. B. E. Clarkson gave a report of the Trade Practices Rules Committee and stated that the Federal Trade Commission can not bring out rules on like grade and quality because of two pending cases on this point. He urged that RBF members testify in those cases if asked, saying "It is important that men of this industry contribute their experience and knowledge if asked to testify by the FTC or Moore or Uarco."

Commissioner Robert T. Secrest of the FTC held a Trade Practice Conference on April 23, giving RBF members a chance to hear FTC rules and to propose new ones. A draft of the proposed rules will go to all interested parties including consumers, and the Commission will hold public hearings before the rules become official fair trade practices.

## Creative Use of Colored Paper Increases Sales

(Continued from page 55)

photo reproduction does not look as good on colored stock as on white paper. Seventy per cent noted that "customers are often disappointed at the way inks show up on colored stock," 61% stated "it is more difficult to match an engraver's proof on colored stock than on white," and 60% said that better results are achieved by press-imprinted color rather than starting with a colored stock. But when actual samples of printing on colored stock were shown and discussed, many people were pleasantly surprised with the effectiveness of the results.

The survey report pointed out that "many of the feelings about colored stock expressed by interviewees were simply the result of habits, based in part upon the fact that so much of their work had been on white paper. Advantages of colored paper as a basic starting tool have not been impressed on them, so they just don't think of using colored paper."

Du Pont has assembled for its paper supplier customers a variety of typical printed pieces utilizing colored stock and a color printing practice guidebook showing many variations in effects obtained when colored paper is used as a base for printed text, tints, overlays, halftones, and duotones.

## Donald Neale Joins Staff Of Intertype Company

Donald H. Neale has been appointed assistant to William L. Hewitt, vice-president in charge of operations for the Inter-

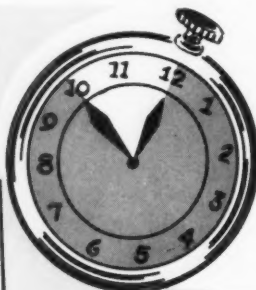


Donald H. Neale

type division of Harris-Intertype Corp. Mr. Neale was formerly vice-president in charge of operations of Lanston Monotype Co., a division of Lanston Industries, Inc. He also held manufacturing and sales management positions with the American Type Founders, Inc., for 13 years before joining Lanston in 1953. His new offices will be located at the Intertype division plant in Brooklyn, N.Y.

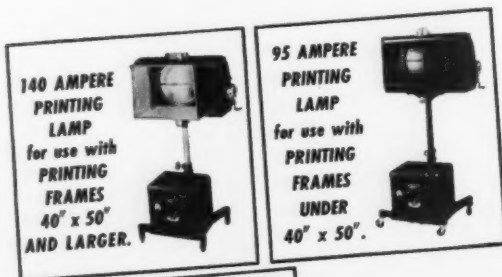
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for use with printing frames 50" by 70" and larger. Radically different. Three carbons produce a single light source three times as powerful as the Grafarc 140 Ampere Lamp, or six times as powerful as most printing lamps. Permits accurate compensation for line voltage changes. Finger-tip control automatically separates carbon holders to full expanded length for inserting new trim. Clutch and manual return eliminated. Long life glass-insulated transformers. Exhaust blower. 360-degree rotation.



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40" x 50"  
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FRAMES  
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\*Strong Printing Lamps guarantee sharper reproduction. Dot under-cutting eliminated. Overhead models. Burn in normal position, avoiding smoking of reflector and deposit of ash on surfaces in light path. Models for Rutherford and Monotype Huebner photo composing machines assure precise control of intensity for accurate repeats.

**CHALLENGER 75  
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110 AMPERE  
CAMERA LAMP**  
Quick setting of the arc permits accurate exposures of as short as 5 seconds.



\*Sufficient intensity to punch through dense Kodachromes. Only motor driven arcs maintain light level constant. Illumination variables entirely eliminated. Constant color temperatures. Accurate control of densities, regardless of line voltage variations.

\*Scientifically precision engineered reflectors on Strong Printing and Camera Lamps assure extreme uniformity of light coverage on your work area. Exclusive with Strong.

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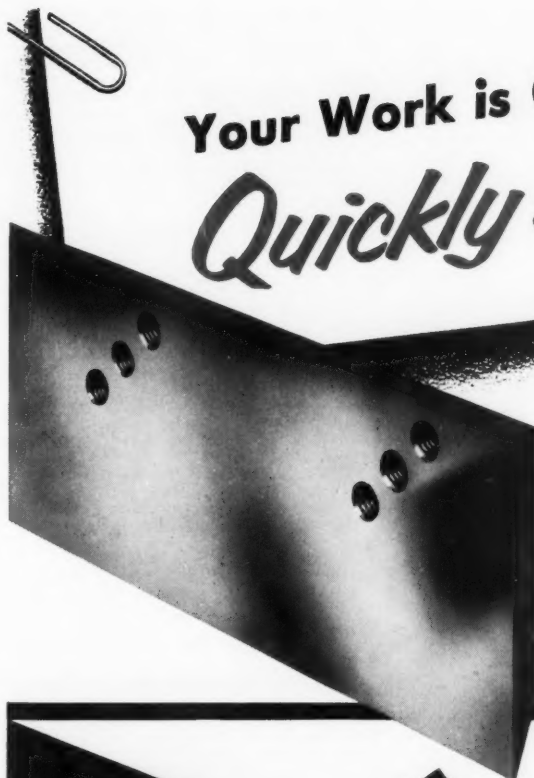
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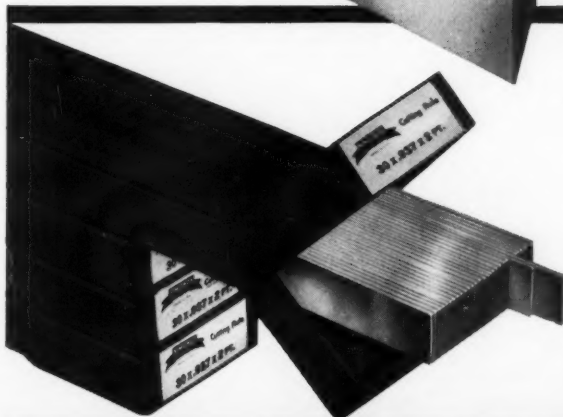
Your Work is Cut Out for You  
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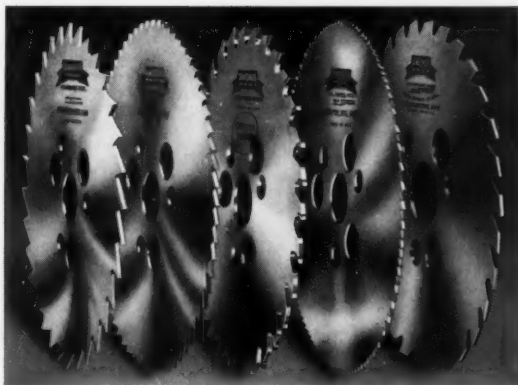
Simonds-made S-301 Steel — developed especially for cutting paper — combines maximum hardness with toughness to give you more cuts per grind. Face-side taper, concave ground for added clearance, plus Simonds famous "mirror finish", provide a keener edge that cuts free, fast and straight. There's longer life in a Simonds Knife!



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You'll get better results and save money with Simonds Improved Steel Rule. Its uniform temper, height and thickness combined with extra smooth and sharp cutting bevels stay on the job longer — save time, cut costs. Get prompt delivery of Standard Cutting, Creasing, Perforating and Column Rule from your printing supply house.



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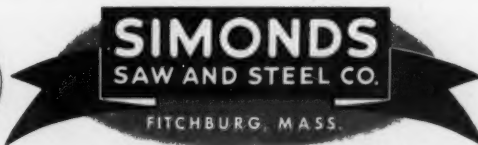
**They Hold their Edges for Fast, Smooth Cutting!**

There's a Simonds Saw for every graphic arts need that will cut fast and smooth, stay sharp longer and give long, trouble-free service. Made to fit all makes of machines, with a choice of five standard styles, including Carbide Tipped, these saws are unexcelled for quality and performance. Send for new free catalog.

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 Simonds Steel Mill, Lockport, N. Y., Heller Tool Co., Newcomerstown, Ohio, Simonds Abrasive Co., Phila., Pa., and Arrido, Que., Canada



## Craftsmen's Litho Workshop To Be Held in Connecticut May 19

May 19 is a red-letter date for the Club of Printing House Craftsmen of New Haven, Conn. That's the time when the club-sponsored annual Litho Workshop will run its evening course in the Bar-Plate Mfg. Co. plant at Orange, Conn. Last year's workshop drew some 400 printers from New England, New York, and New Jersey.

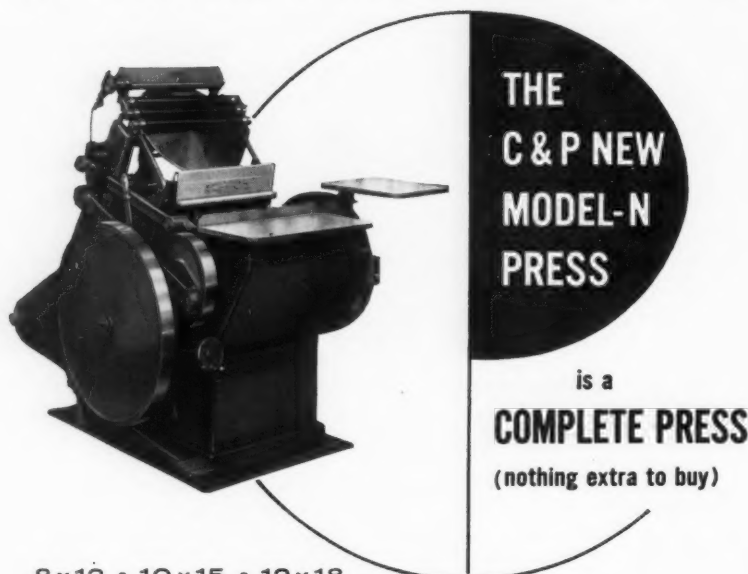
Plans for the coming workshop call for setting up 11 stations where 17 men will demonstrate stripping, photocomposing,

color separation, step-and-repeat, dot etching, retouching, and four-color process work plus deep-etch and presensitized platemaking.

## Mock Record Promotes Presses

Harris-Seybold Co., Cleveland, a division of Harris-Intertype Corp., promoted its 136 and 236 offset presses with a cardboard mock record printed in yellow and black on two sides. The center of the record contained a perforated reply card requesting information. The record was mailed to prospects in a four-color jacket entitled "Music to Make Money By."

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8 x 12 • 10 x 15 • 12 x 18

When a C & P NEW MODEL-N Press is delivered to your press room floor and the electrical connections installed, the press is ready to go—no extras to buy. Standard equipment includes everything needed from floor-pan to counter. Many refinements are built into this thoroughly modern press, such as:

Adjustable bed track and extension roller tracks.

Silent drive for ink disc.

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Fully safety-guarded throughout.

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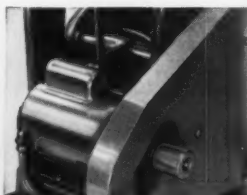
New design enclosed front and sides with a modern machine tool grey finish.

Oil holes with red targets.

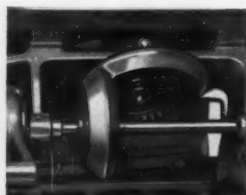
This Model-N is the finest hand fed press C & P engineers have ever designed. Write for complete description.



This illustration shows the adjustable bed tracks, the extension roller tracks and the impression counter with bracket.



This illustration shows the belt guard, the motor and expandable pulley.



Silent ink disc drive on all three sizes. Illustration above as installed on 10 x 15 and 12 x 18.

## THE CHANDLER AND PRICE COMPANY

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## CONVENTIONS WHAT - WHERE - WHEN

### MAY

New England Composing Room Executives Association, annual conference, Hotel Roger Smith, Waterbury, Conn., May 16-17.

Research & Engineering Council of the Graphic Arts Industry, annual meeting, Sheraton-McAlpin Hotel, New York City, May 18-20.

National Paper Box Manufacturers Association, Sheraton Hotel, Philadelphia, May 20-23.

International Association of Printing House Craftsmen, Fifth District Conference, Hotel Miami, Dayton, Ohio, May 22-23.

Iowa Newspaper Mechanical Conference, annual meeting, Hotel Fort Des Moines, Des Moines, Iowa, May 23-24.

National Association of Printing Ink Makers, French Lick Hotel, French Lick, Ind., May 25-27.

Technical Association of the Pulp & Paper Industry, coating conference, Statler Hilton Hotel, Boston, May 25-27.

### JUNE

International Fair of San Francisco, Pavilion of Graphic Arts, Cow Palace, San Francisco, June 4-14.

International Association of Printing House Craftsmen, Seventh District conference, Dinkler-Tutwiler Hotel, Birmingham, Ala., June 5-6.

International Association of Printing House Craftsmen, Ninth District conference, Driskill Hotel, Austin, Tex., June 5-6.

Printing Research Institutes, International Conference, Lehigh University, Bethlehem, Pa., June 8-13.

National Association of Litho Clubs, annual convention, Leamington Hotel, Minneapolis, June 11-13.

Los Angeles Printing Sales Club, graphic arts sales conference, Hacienda Hotel, San Pedro, Calif., June 13.

Southeast Photo Engravers Association, Mayview Manor, Blowing Rock, N.C., June 14-15.

Technical Association of the Graphic Arts, annual convention, Hotel Manger, Rochester, N.Y., June 15-17.

Southwest Litho Clinic, annual meeting, Adolphus Hotel, Dallas, Tex., June 19-21.

American Newspaper Publishers Association, mechanical conference, Hotel Morrison, Chicago, June 21-24.

International Design Conference, Aspen, Colo., June 21-27.

Annual Seminar on Quality Control for the Graphic Arts Industries, Rochester Institute of Technology, Rochester, N.Y., June 22-27.

### JULY

International Association of Printing House Craftsmen, Pacific Society annual conference, Hotel Whitcomb, San Francisco, July 2-4.

Engraved Stationery Manufacturers Association and the Research Institute conventions, Shamrock Hilton Hotel, Houston, Tex., July 12-15.

International Graphic Arts Education Association and Education Council of the Graphic Arts Industry, Annual Conference on Printing Education, University of Colorado, Boulder, July 19-25.

### AUGUST

Southern Newspaper Publishers Association (Eastern Division), Mechanical Conference, Hotel Dinkler-Plaza, Atlanta, Ga., Aug. 9-11.

Technical Association of the Pulp & Paper Industry, Testing Conference, Multnomah Hotel, Portland, Ore., Aug. 18-21.

### SEPTEMBER

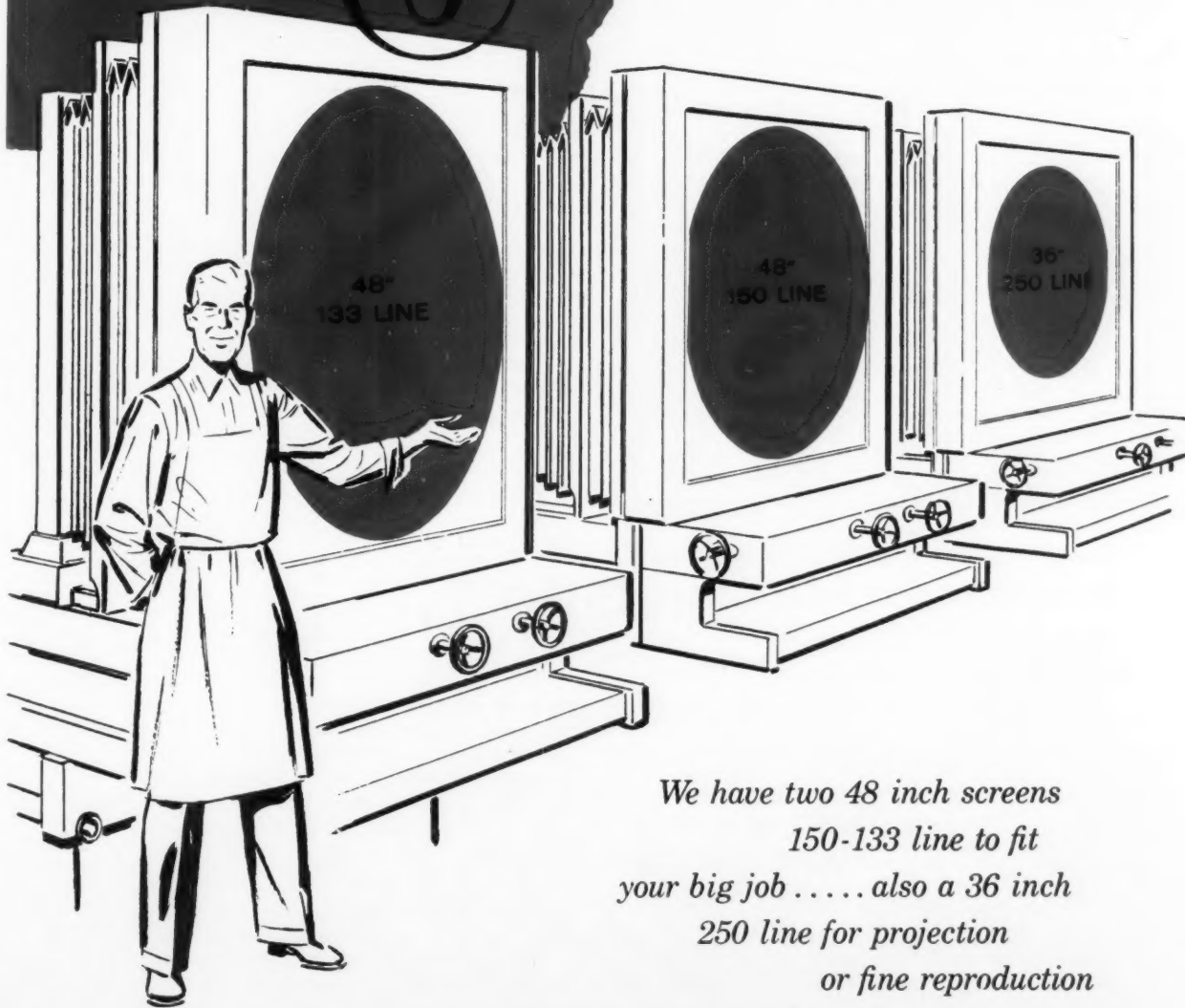
Canadian Graphic Arts Industries Association, convention, Royal York Hotel, Toronto, Ont., Canada, Sept. 3-5.

Graphic Arts Association Executives, Waldorf-Astoria Hotel, New York City, Sept. 4-5.

International Printers Supply Salesmen's Guild, annual convention, Statler Hilton Hotel, New York City, Sept. 4-5.

International Typographic Composition Association, annual convention, Park Sheraton Hotel, New York City, Sept. 4-7.

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**DAY  
&  
NIGHT**

## Type-Paper Relationship Is Factor in Good Design

(Concluded from page 79)

In the design of books, the choice of paper is more important than it is in other areas such as advertising typography. The book designer will always seek rapport with the reader by selecting a paper and a type which will best set the mood of the text.

Although in many instances the reader is not aware of the designer's efforts, the fact remains that some books are agreeable to his eye and easily read, and some are not.

But there are still a number of other factors to be considered in book design. They include the grain of the paper in a book running vertically with the page, and the laid lines in a book printed upon laid paper. The type should follow the laid lines rather than crossing them. The paper must have the proper color, or shade, to match the type. Bodoni would probably be nominated for a bright white stock and an old style such as Centaur for an off-white.

In advertising printing, coated stocks are important because of the widespread use of halftones and process color. Type must be chosen which will suitably combine with these added restrictions. Fur-

thermore, advertising literature is generally planned for a short life, while books are kept for longer periods.

The road to sure knowledge and understanding is therefore a rather bumpy one, and uneven progress is to be expected. The typographer must bring to his task patience and perseverance, and an ability to explain his choice of the proper and esthetic relationship of type to paper.

### Nekoosa-Edwards Foundation Awards Four Scholarships

Four seniors in central Wisconsin high schools have been named the recipients of \$500 scholarship awards presented by the Nekoosa-Edwards Foundation.

The 1959 winners make a total of 28 students who have received awards since the scholarship program was introduced in 1953. The foundation was established in 1947 by the Nekoosa-Edwards Paper Co., Port Edwards, Wis., producer of business papers.

The award winners were selected by a five-man committee of community citizens, none of whom is connected with the foundation. The awards are renewable for a maximum of three years. In addition each Wisconsin college or university selected by a scholarship winner will receive an annual cost-of-education grant equivalent to the tuition but not to exceed \$500 per year.

## How to Select Right Paper For Every Printing Job

(Concluded from page 51)

Book publishers like the soft mellow feel of letterpress papers for their work; however, in recent years it has become advisable to run many jobs by lithography.

Papermakers can make antique papers sized for offset but they have difficulty maintaining the high bulk and opacity of equivalent letterpress sheets. The sizing, furthermore, adds an undesirable "boardiness" to the paper stock. In response to this basic conflict some enterprising lithographers have become very adept at running high bulking letterpress book papers on sheet-fed equipment. Such efforts are attempted only on fairly short one-color runs and then only by experienced operators.

We have omitted the cost factor from our discussion. This should not be interpreted as an attempt to slight the importance of the element of cost for with it we temper nearly all our decisions concerning the logical paper for a given job.

Our goal actually is to assist in the process of producing printed pieces that will command attention, suggest the nature of the message, and in many cases cause people to respond favorably to the recommendations contained therein.



## ...Missing The Boat?

More and more Fasson self-adhesive materials are being sold to industry each day. They are being printed on, screened and die-cut by companies like yours... made into labels, emblems, service and wiring diagrams, display signs, bumper strips, product nameplates—dozens of different uses!

Are you getting your share of this profitable market? You can... easily! Write us for samples and prices of the many Fasson materials available... vinyls, polyesters, papers, foils, acetates in a wide range of stock sheet sizes and patterns for immediate shipment.

And remember Fasson quality is superior, consistently uniform!

Get in this fast growing, profitable market now! Write today to Dept. R-5.



### Fasson Products

A Division of Avery Adhesive Products, Inc.

250 Chester Street • Elmwood 2-4444 • Painesville, Ohio

Fasson advertising in Fortune and leading trade magazines is building continued acceptance for Fasson self-adhesives. Write for free reprints of our current advertising.



# Paper Chemistry Institute Serves Paper Industry

(Concluded from page 61)

ed on a cooperative basis, and not for a single mill, it may not be too long before the printing industry will directly benefit from the efforts of a few men.

In recent years other research has been concentrated on military needs for paper products as divergent as cartons and digestible map paper. An interesting laboratory development which relates to the search for newer and better fiber sources has been the manufacture of paper-like sheets or films from fibers artificially produced through the mechanisms of microscopic plants.

Much effort has been expended in the study of plant genetics, possibly pointing to the time when new species of trees, more resistant to insects and disease, will be grown more rapidly, while producing fibers with optimum characteristics for making paper.

Accumulating and making useful the vast storehouse of published knowledge on the paper and related industries is the third fundamental purpose of the Institute of Paper Chemistry.

Although of only indirect interest to most printers, the work of the library at the Institute has greatly enhanced the products on which printers produce their art. Over and over again, the literature of papermaking is culled and sorted, reevaluated and restated by the students, faculty, and research staff.

Solutions to many current problems are aided, or the blind alleys pointed out, by the hundreds of periodicals received each year at the Institute. To the paper industry one of the helpful services of the Institute has been the publication of specialized bibliographies and abstracts.

A spectacular part of the depository of knowledge on papermaking at the Institute is contained in the Dard Hunter Paper Museum which was acquired by the Institute in 1954.

Dard Hunter, who has spent a lifetime and a fortune in amassing the only museum in the world of ancient and near-modern papermaking appliances, apparatus, and specimens, will celebrate his 76th birthday this year. He is a recognized world-wide authority on the history of papermaking, and has published many beautiful and authoritative books on the subject.

Through years of travel and study Dard Hunter collected papermaking apparatus from all parts of the world. The museum includes many rare examples of printing, and a wide range of handmade paper from the Orient.

All known books relating to the evolution of papermaking fibers form a collection which includes several rare volumes by Jacob Christian Schaeffer. At a time when cotton and linen rags were the only

sources of fiber, Dr. Schaeffer, a Bavarian clergyman, published his research results on other fibers. Included in Schaeffer's books are 95 specimens of paper made from wood, hemp, straw, cattails, moss, leaves, potatoes, and cabbage stalks.

Many of the original documents of Matthias Koops, who pioneered in the commercial development of wood, straw, and waste paper for papermaking, are included in the collection.

Watermarks both historical and artistic are included in a collection whose speci-

mens range from about 1270 to contemporary watermarked portraits. All of the experiments of Sir William Congreve are included in the Museum. Congreve in the first part of the 19th century produced colored watermarks, and later sought to use watermarks to render counterfeiting more difficult.

The museum also includes the type-founding equipment which Dard Hunter used in manufacturing type of his own design which he set and printed by hand for some of his books.



**31½" POLAR PAPER CUTTER NOW AVAILABLE WITH ELTROMAT AUTO-SPACER, POWER-DRIVEN 3-SECTION BACK GAUGE, MAGNIFIED ILLUMINATED EYE-LEVEL MEASUREMENT INDICATOR.**

**All the big-cutter features that have made POLAR the world leader in sales, safety, speed and precision: automatic hydraulic clamp with infinitely variable pressure control; electro-magnetic clutch and brake, ball-bearing main drive in oil bath, Line-O-Lite cutting-line indicator.**



Sold and serviced by the Gane Organization, established 113 years. Parts and service depots in principal cities.

THE HOUSE OF GANE	GANE BROS. & CO. OF NEW YORK, INC. 150 Nassau Street, New York 13, N. Y. (212) 677-1100		GANE BROTHERS & LANE, INC. 1235 N. W. Lake St., Chicago 1, Ill. (312) 467-1100		GANE BROTHERS & LANE, INC. 1517 17th Street, San Francisco 3, Calif. (415) 774-1100	
	GANE BROS. & CO. OF NEW YORK, INC. 150 Nassau Street, New York 13, N. Y. (212) 677-1100		GANE BROTHERS & LANE, INC. 1235 N. W. Lake St., Chicago 1, Ill. (312) 467-1100		GANE BROTHERS & LANE, INC. 1517 17th Street, San Francisco 3, Calif. (415) 774-1100	

### Stocks Penn/Brite Papers

The Chicago and Nashville divisions of Graham Paper Co. have become stocking agents for Penn/Brite offset papers coming from New York & Pennsylvania Co. Graham Paper Co., founded 103 years ago, has headquarters in St. Louis and 24 divisions and 34 sales offices throughout the country.

### Approve Research Building Plans

Plans for construction of a \$200,000 research and development building were approved by the board of directors of Consolidated Water Power & Paper Co., Wisconsin Rapids, Wis. The building is

being designed to accommodate expanded research and development activities. Detailed plans are now being drawn for the first unit of what will eventually be a three-unit structure.

### Names Photo Products Manager

J. Roy Kelly has been named control manager of Du Pont's Photo Products Department. He succeeded Charles M. Hunter, who as special assistant to the management of this department is responsible for coordinating photopolymer printing plate development. Colin I. Bradford, former special assistant, has joined the Development Department staff.

## PEOPLE IN THE NEWS

RALPH E. MOON, JR., formerly production and purchasing director of the Westminster Press, Philadelphia, has become assistant to the vice-president of the western division of Plimpton Press, LaPorte, Ind.



Ralph E. Moon, Jr.



David Halpern

DAVID HALPERN has been appointed advertising manager for Cullom & Gherner Co., Nashville, Tenn.

O. BRADLEY WOOD has succeeded GEORGE H. JOHNSON as president of Commonwealth Press, Worcester, Mass. Mr. Johnson has resigned. GILBERT H. SUNDBERG was named vice-president and continues as sales manager.

WILL BURTIN, typographer, printer, and graphic designer, has been appointed professor of design at Pratt Institute, Brooklyn.

THOMAS D. TUCKER has been transferred from merchandise manager of Maverick-Clarke to sales manager of the Clarke Printing Co., San Antonio.

GEORGE W. FOTIS has been elected to the board of directors of Darby Printing, Washington, D.C.

FREDRICK E. KEAST, for 40 years manager of advertising printing sales and advertising for H. S. Crocker Co., San Bruno, Calif. lithographer, has joined John O'Rourke Advertising, Inc., San Francisco, as a vice-president.

LARRY F. WELTE has become director of methods research for Consolidated Business Systems, Inc., New Brunswick, N.J.

JOHN E. KEILLY and CHESTER T. TURNER have been appointed vice-presi-

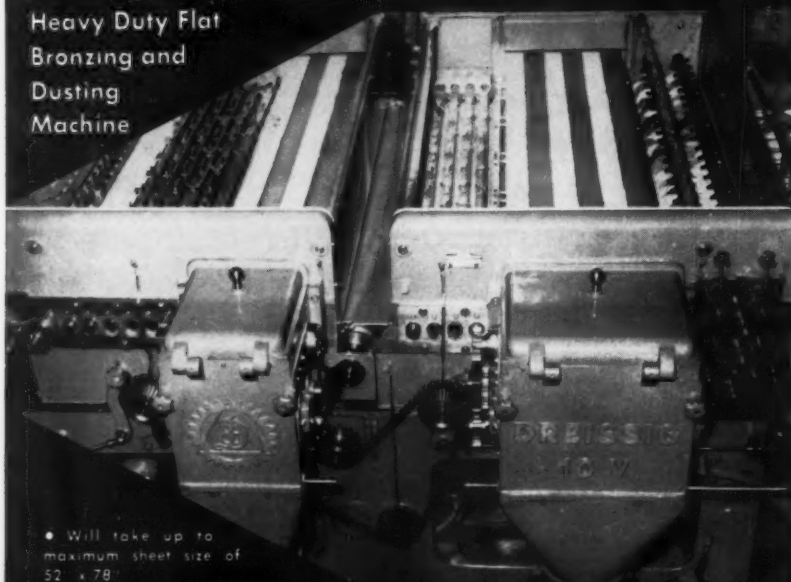
John E. Keilly

Chester T. Turner



# DREISSIG BRONZING MACHINE KOMBI 10 V

Heavy Duty Flat  
Bronzing and  
Dusting  
Machine



• Will take up to maximum sheet size of 52" x 78"

• The DREISSIG KOMBI 10 V is a high-speed machine intended for use in tandem with a printing press. To obtain bronzing speed as well as clean and well-burnished sheet the number of burnishers and dusting bands have been increased to a total of ten dusting bands, 10 burnishers and 4 dusting-off rollers. This has been achieved by incorporating an additional unit free

from suspended bronze

• No dust in suspension to dirty the sheet. The dusting unit is separate from the Bronzer.

• Because pressure of the burnishers can be varied as a unit, fine adjustments can be made on the run. This makes it unnecessary to stop the machine to adjust each burnisher individually.

## HENRY P. KORN

ASSOCIATED, INC.

5 Beekman Street, New York 38

telephone: REctor 2-5808

Write  
Today  
for Free  
Descriptive  
Literature

dents of Strawberry Hill Press, Inc., Long Island City, N.Y.

MISS ANN JEFFREYS, industrial relations director for the National Publishing Co., Washington, D.C., has been chosen by the District of Columbia Minimum Wage and Industrial Safety Board to represent manufacturing and wholesaling employers at a forthcoming conference on new minimum wage standards in the District of Columbia.

P. K. THOMAJAN has been appointed copy chief of the Philip I. Ross Co., Inc., New York City advertising agency.



P. K. Thomajan



Richard Capotosto

RICHARD CAPOTOSTO has been named president of the Flexitype Corp., Detroit.

CHESTER L. THORNDIKE, JR. has been named assistant vice-president and sales manager for the F. A. Bassette Co., Springfield, Mass.

CHARLES F. ROBERTS, vice-president of the Lithographic Technical Foundation, has resigned as secretary and director of Brett Lithographing Co., Long Island City, N.Y.

WILLIAM A. KLEESATTEL, president of Cincinnati Offset Service, Inc., has announced that the company has moved to 436 Commercial Sq. to consolidate its production facilities with those of Feicke Printing Co., letterpress house.

JAMES E. MORSE, purchasing agent of Keller-Crescent Co., Evansville, Ind., has been appointed to the paper committee of the National Association of Purchasing Agents.

THOMAS L. SHANESY has been elected president and EDWARD J. AUGUSTYN was elected vice-president and general manager of Southern Gravure Service, Inc., Louisville, Ky.



Edward J. Augustyn



Thomas L. Shanesy

GEORGE GEIS has been elected president of the Huron Press, Inc., Chicago. His brother ROBERT GEIS is vice-president and secretary. NORMAN JACOBSON

has become chairman of the board and treasurer.

W. WALTER WATTS, group executive vice-president of Radio Corp. of America, has been elected a director of Electrographic Corp., electrotyping and art service firm in New York City with plants in nine other cities.

J. JOSEPH MCCREAVY has become a New Jersey sales representative of Disston Division, H. K. Porter Co., Inc., Pittsburgh, Pa.

JAMES S. EVANS has been named acting general manager of Wrenn Paper Co., Middletown, Ohio, subsidiary of the Mead Corp., Dayton.



Donald L. Stewart



Kenneth E. Melvin

DONALD L. STEWART has been appointed district sales manager and KENNETH E. MELVIN is a sales representative for grinding wheel products in Michigan

★

## Sorg's PARCHTEX adds Glamour to Layout... LANDS BIG JOB FOR PRINTER!

"PARCHTEX Makes Printing a Pleasure"

When we first presented "La Boutique" with a layout on our idea for co-ordinating all their business stationery, the customer thought the layout attractive, but claimed it lacked something to make it really impressive. On the advice of our Sorg distributor, we resubmitted the layout showing how it would look on Sorg's pink PARCHTEX. That broke the deadlock! The customer was delighted with the glamorous touch that PARCHTEX added, and we got the job. And what a pleasant experience it was to work with PARCHTEX! Running at a speed of 5000 impressions an hour, PARCHTEX reproduced beautifully throughout the entire run. You can take it from me, PARCHTEX makes printing a pleasure!

Aaron J. Fadem  
Account Executive  
COMMERCIAL LETTER, INC.  
St. Louis, Missouri



Your Sorg distributor will be happy to show you the new PARCHTEX Printed Samples Portfolio, containing PARCHTEX samples in a wide range of uses.

### Here's Why PARCHTEX has become so popular!

From letterheads to brochures... single-color to four-color process runs—one feature is common to hundreds of different types of jobs that have been done on Sorg's PARCHTEX by printers from coast-to-coast. In every case, the printer, or the customer specified PARCHTEX because he wanted to achieve a special touch of glamour, dignity, importance, distinction—in the finished piece.

That is why PARCHTEX is catching the fancy of more and more printers every day. Try PARCHTEX yourself! You'll find it produces excellent results by a variety of printing methods—letterpress, offset, thermograph, silk screen. Soft tones and colors, especially, reproduce with exquisite beauty on the rich, luxurious surface of PARCHTEX.

Ask your Sorg distributor for a PARCHTEX swatch book, and sample sheets of PARCHTEX in both the 24 lb. text weight and the 65 lb. cover weight, in Green, Blue, Pink, White, and Natural. Phone him today!

**THE SORG PAPER COMPANY • Middletown, Ohio**

Manufacturers and Convertors of Stock Line and Specialty Papers

Offices in NEW YORK • CHICAGO • BOSTON • ST. LOUIS • LOS ANGELES

**SORG STOCK LINES**

WHITE SOREX • CREAM SOREX • LEATHER EMBOSSED COVER • PLATE FINISH • EQUATOR INDEX BRISTOL • REGISTER BOND  
MIDDLETOWN POST CARD • 410 TRANSLUCENT • EQUATOR LEDGER • SORG'S BLOTTING • BRILLIANT VELLUM  
TENSAX • GRANTEX • PARCHTEX



and northern Ohio for Simonds Worden White Co., Dayton, Ohio. B. H. WILDENHAUS has been named manager of distributor sales.

Charles H. Parton



William H. Garrison



CHARLES H. PARTON has succeeded JAMES WERBLOW, now board chairman, as president of Polygraphic Co. of America, New York City. WILLIAM H. GARRISON has become executive vice-president.

IRVING A. SMITH has been appointed manager of gravure printing for Forbes Lithograph Manufacturing Co., Chelsea, Mass. CHESTER E. NIGHTINGALE was named his assistant.

ANDREW M. MCBURNEY, sales vice-president of Oxford Paper Co., New York City, has been elected a member of the board of directors. CHARLES A. GORDON has become an honorary director after serving on the board since 1921.



Andrew M. McBurney



John W. Lyon

JOHN W. LYON has been named vice-president of manufacturing for General Binding Corp., Northbrook, Ill.

JOHN BEST has been put in charge of all plant operations for Calvert Lithographing Co., Detroit.

ROBERT MACKAY has retired as president of Southern Gravure Service, Inc., Richmond, Va.

PAUL T. SHERWOOD has been promoted to controller of the Ozalid Division of General Aniline & Film, New York City. ALBERT A. TORINO has been named chief cost accountant of the division at the Johnson City, N.Y., headquarters.

CHARLES SANDERS has been named to head the new research and development department set up by Paper Converting Machine Co., Green Bay, Wis.

E. M. ABRAMS has been promoted to secretary-treasurer of the Lawson Co., division of Miehe-Goss-Dexter, Inc., Chicago, Ill.



E. M. Abrams



George H. Morrison

GEORGE H. MORRISON, formerly with Graham Paper Co., St. Louis, has become southwestern district manager with headquarters in St. Louis for the Gummed Products Co., division of St. Regis Paper Co., Troy, Ohio.

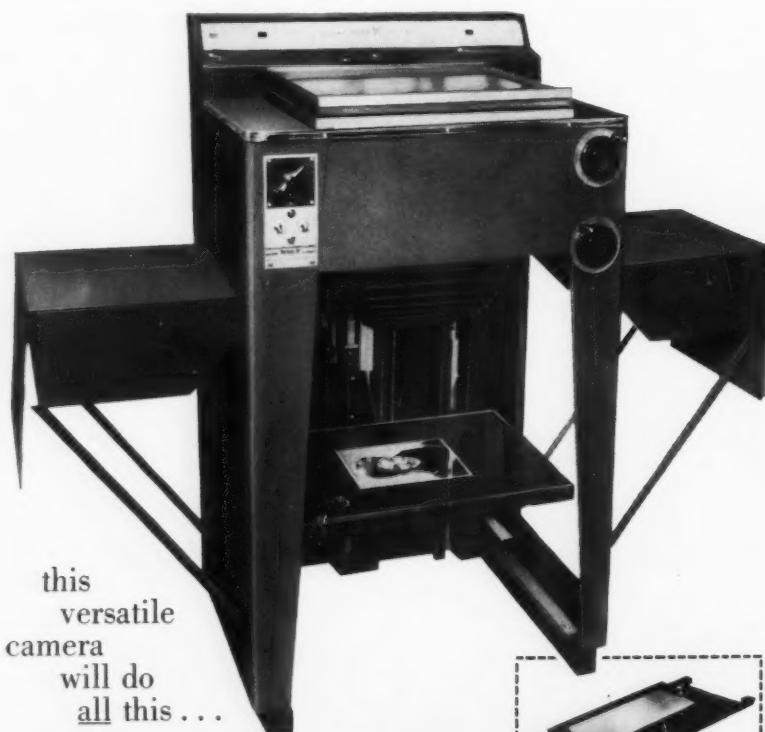
FORREST D. TIGNOR has been appointed district manager of the southern territory for Eastern Fine Paper and Pulp Division, Standard Packaging Corp., Bangor, Me. GEORGE P. SAXER, formerly with

George P. Saxer

Forrest D. Tignor



Ask your dealer to demonstrate the Kenro "vertical 18" camera—he can show you how to save money!



this versatile camera will do all this...

**MAKE LINE AND HALFTONE NEGATIVES**—up to 14" x 18". Enlarges to 3X, reduces to 1/2 size with standard Goetz lens. Uses counters and micro dials for precise focusing and sizing. Exposure controlled by automatic reset timer.

**MAKE ONE SHOT, RIGHT READING PHOTOCOPIES**—new Prismatic Head eliminates need for a negative intermediate. Gives black on white or white on black reproduction of type, drawings, layouts, photographs, enlarged up to 4X, reduced to 1/2 size. Makes screened type in one shot.

**KENRO GRAPHICS, INC.**

**MAKE XEROGRAPHIC EXPOSURES**—adjustable xerographic head permits fast, easy exposures with uniform gripper margins. Takes standard 10" x 15" xerographic plate holder.

The Kenro "Vertical 18" Camera is compact, precise, easy to operate. Standard model comes complete with Goetz lens, lights and film head, ready for use inside or outside the darkroom. Available through leading graphic arts and office equipment dealers.

Write for literature and name of nearest demonstrator dealer.  
25 Commerce St., Dept. H-5  
Chatham, N.J.



Hammermill Paper Co. at Erie, Pa., has become advertising manager for Eastern.

**DEREK G. CURRIE**, vice-president of Standard Packaging and Eastern's divisional manager, Bangor, Me., has resigned.

**A. E. PECKMAN**, vice-president of the Dexter Co., has been appointed western district manager of the Dexter and Lawson Co. divisions of Miehle-Goss-Dexter, Inc., Chicago.



A. E. Peckman



J. Robert Bonnar

**J. ROBERT BONNAR** has been appointed director of marketing for Dyestuffs & Chemical Division of General Aniline & Film Corp., New York City.

**ROSWELL MESSING, JR.**, president of World Color Printing Co., St. Louis, and of Commercial Color Press, Prairie Binery, Publishers Press, Wellbert Realty and World Lithoprint Corp., was honored recently at a luncheon given by the School of Business and Public Administration of the University of Missouri for achievement in business and community service.

**WILLIAM F. ALLEN** has been appointed a sales representative for American Type Founders Co. out of the Omaha, Neb., office. **GEORGE L. WASSON** has become a sales representative out of the Peoria, Ill., office.

**GLENN E. CARTER** has been promoted to director of converter markets for Reynolds Metals Co., Richmond, Va. **HAROLD T. SHEHAN** succeeds him as assistant converter market manager.



Glenn E. Carter



Harold T. Shehan

**ART HANDREN** has joined the sales staff of Calvert Lithographing Co., Detroit, Mich.

**CHARLES M. SIGVARDT** has been promoted to manufacturing operations manager for the Wisconsin mills of Nekoosa-Edwards Paper Co., Port Edwards, Wis., replacing **CECIL PARVIN**, deceased.

**HAROLD T. HIXON** has been promoted to technical director and **CHARLES J. WRIGHT** has become quality control di-

rector for Chillicothe Paper Co., subsidiary of the Mead Corp., Chillicothe, Ohio.

**DELBERT J. MORRISON** has been appointed director of planning for Oxford Paper Co., New York City.

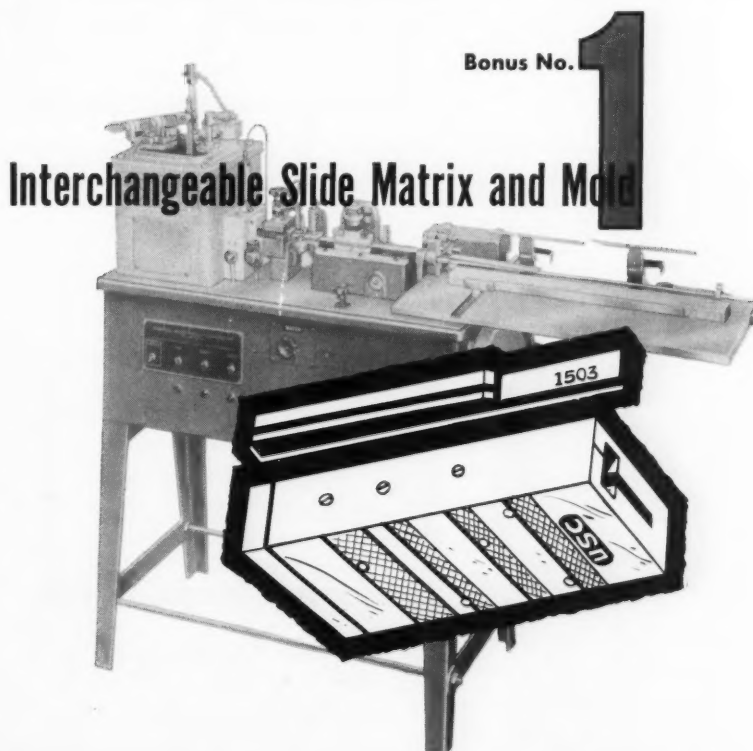
**PAUL DORION** has become manager of marketing for Davidson Corp., subsidiary of Mergenthaler Linotype Co., Brooklyn.

**RICHARD RUSSELL** has joined the sales staff of Donlevy Lithograph, Inc., Wichita, Kans.

**DANIEL SMITH** has become director of the Color Center of Interchemical Corp., New York City. He succeeds **F. L. WURZBURG, JR.** who is taking charge of sales for Interchemical's Printing Ink Division.



John Natale (l.) receives pin commemorating 30 years of service with Heidelberg company from Wally P. Lauffs, Heidelberg Eastern's president



Bonus No. 1

## Interchangeable Slide Matrix and Mold

## Exclusive with the UNIVERSAL STRIP CASTER

Eliminates the buying of separate molds for extra faces. With a Universal Strip Caster you can cast 16 rule faces from a single rule mold. You need only one rule mold for each strip thickness and the slide matrix for the face.

Compare production, performance and price and you'll choose a Universal Strip Caster.



Send for sample 2 pt. hairline rule and folder.

**UNIVERSAL MONO-TABULAR CORPORATION**

Manufacturers of the Honig Multiple Broach

715 N. CENTRAL EXPRESSWAY \* RICHARDSON, TEXAS

You'll find all the master whiteprint qualities  
you're looking for in

## RIPCOMASTER



Clear and clean! Uniform Ripcomaster whiteprint papers are engineered for diazo reproduction. Ripcomaster meets rigid standards for business forms, freight waybills, and general office copy usage. Three translucent grade series are available for all forms of diazo copy work—100, 200, and 300 series—each with distinct features and choice of folio weights. To make your own test and to show to your customers, write for a Ripcomaster sample folder and complete information.



**RHINELANDER**  
PAPER COMPANY • RHINELANDER, WIS.

Division of St. Regis Paper Company

Ask about other quality Rhineland Paper for business — Manifold • Carbonizing • Tracing Papers

## NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

### Applications of Mead Papers

A booklet printed with full color reproductions is titled and illustrates "The World of Mead." A wide variety of applications of Mead papers such as grocery packages, cartons, published materials, etc., is shown, as well as pictures of Mead manufacturing facilities and scenes of forests and mills. Copies of the booklet may be obtained from the Mead Corp., 118 W. First St., Dayton 2, Ohio.

### Colored Book Cover Cloth

Eighty colors of pyroxylin impregnated book cloth called Keracloth C are shown in a swatch book available from the Textile Division of General Tire & Rubber Co., Toledo 3, Ohio. Keracloth C comes in 50-yard rolls 42 inches wide in linen or vellum finish.

### Magnetic Check Specifications

"The Common Machine Language for Mechanized Check Handling" is a booklet published by the Bank Management Commission of the American Bankers Association as the "final specifications and guides to implement the program" for the use of magnetic checks. Diagrams, graphs, and illustrations help clarify the specifications and information given.

Copies are being sent to member banks of the association. Additional copies are available to members at \$1 each from the Bank Management Commission, American Bankers Association, 12 E. 36th St., New York 16.

### Six New Faces for Varigraph

A catalog published by the Varigraph Co., Madison 1, Wis., includes six new lettering styles among over 70 faces displayed of Varigraph templates for lettering artists. The instrument can produce a variety of point sizes in large, small, condensed, or extended lettering. Some new accessories for the Varigraph are also shown.

### Fortune and Venus Faces

Two specimen books have been released by Bauer Alphabets, Inc., 235-247 E. 45th St., New York 17. One booklet shows settings of Fortune in light, bold, extrabold, and bold italic ranging up to 60-point. The light and bold start at 8-point, the extrabold starts at 10-point, and the bold italic at 14-point.

The other booklet has specimens of Venus. Venus Light is shown in 6- to 36-point, medium in 6- to 84-point, bold and



extrabold in 8- to 84-point, and light and bold italic in 8- to 36-point. An additional specimen sheet shows Venus Bold in 42-, 54-, and 66-point.

#### Stitch-A-Fold Production Cost

"I've Got a Sporting Proposition for You" is a folder presenting some facts about the Stitch-A-Fold system of saddle stitching. The cost of binding this booklet is given to show the economical advantages of the method as compared with jobs done by other methods. A description of installations and a number of applications are given. Copies may be obtained from the Macey Co., subsidiary of Harris-Intertype Corp., 13835 Enterprise Ave., Cleveland 35.


#### Graphic Arts Rubber Products

Goodyear Tire & Rubber Co., Printers' Supplies Dept., New Bedford, Mass., has issued a catalog entitled "Rubber for the Graphic Arts Industries."

#### Groundwood Offset Papers


A booklet from Minnesota and Ontario Paper Co., 500 Investors Bldg., Minneapolis 2, answers eight questions about groundwood offset papers. Comparison of groundwood pulp to chemical pulp, reducing basis weight while maintaining equal bulk and opacity, printing quality, and other points are covered. The booklet is printed on 55-pound Mandoset.

**LET'S ANSWER THESE**



8

**QUESTIONS**  
and see  
how they spell  
profitable ideas  
for you...



8 questions and  
8 answers  
that will  
help you sell  
**MORE...**

**MANDOSET**

OFFSET  
PAPERS

Groundwood offset papers is subject of booklet

#### Perfecting Web Offset Press

An illustrated folder describing the 22 3/4 x 36-inch perfecting web offset press, high-speed folders, sheeters, rewinders, cooling units, and roll stands is available from the George Hantscho Co., 602 S. Third Ave., Mount Vernon, N.Y. Diagrams show the flexibility of the press and folders in handling one or more webs, printing one or more colors on each side of the web, and delivering a variety of

## Takes the load off big folders!



It takes as much time to set a big capacity folding machine for a short run as a long one. So, free your big folders from rush small jobs and cut down on idle time by using a Pitney-Bowes Model FM Folding Machine for small, short run jobs.

- The FM is a small, rugged, cost-cutting auxiliary machine, a big favorite in modern printing plants. It eliminates delays in delivery and billing. Moreover, with an optional attachment, PB folding machines are the only ones that can also stuff what they are folding in envelopes.
- Fully automatic, the FM takes all routine forms from 3 by 3 1/2 inches to 11 by 24 inches. It can make any

of eight basic folds, even make two parallel folds in 8 1/2 by 11 sheets, up to 10,000 per hour (some other sizes up to 19,000 per hour).

- The FM can be set for job, without tools, in one minute. Often it can complete a job in the time it would take to get your big folder ready to start. And anyone can easily use it.
- Get a demonstration in your own shop. No obligation. Just call your nearest Pitney-Bowes office—or send the coupon for free illustrated booklet.

*The smaller Model FH folding machine, semi-automatic, costs less than a standard typewriter.*



### PITNEY-BOWES Folding & Inserting Machines

*Made by the originator of the postage meter... offices in 121 cities in U.S. and Canada.*

PITNEY-BOWES, INC.  
4218 Walnut Street  
Stamford, Conn.



Send free illustrated booklet on  
Folding & Inserting Machines:

Name \_\_\_\_\_

Address \_\_\_\_\_

**the Right  
Combination...**

**QUALITY**



"the CHALLENGER"

**\$397<sup>50</sup>** complete

1500 lb. capacity

Model 1056—battery operated

**PRICE**



"the DRUM  
HANDLER"

**\$890<sup>00</sup>** complete

1000 lb. capacity

Model 3062—battery operated

**SELECTION**



"the TELESCOPIC 99"

**\$699<sup>00</sup>** complete

1000 lb. capacity

Model 9972T—battery operated

**MORE THAN 80  
BIG JOE MODELS**



Hydraulic Handling for  
EVERY Department

**BIG JOE**

Manufacturing Company  
Colony Drive  
Wisconsin Dells, Wisconsin

sizes of folded signatures which are ready for gathering.

The units described are also applicable to other standard-size presses and equipment manufactured by the company.

#### Halftone Screen Guide

Mosstype Corp., Waldwick, N.J., has issued a "Halftone Screen Guide" for rubber plate printers. The guide shows the effects of different halftone screens in different values. It is printed on Kromekote and contains three banks of panels representing 65-, 75-, and 85-line screens in a graduated series of tint values ranging from 10% to 100%.

#### Able Labels Illustrated

A full-color booklet entitled "Telling Compelling Selling Ideas in Action" illustrates a variety of labels for packaging and other uses. The booklet is available from Allen Hollander Co., Inc., 385 Gerard Ave., New York 51.

#### Slitter-Rewinder Equipment

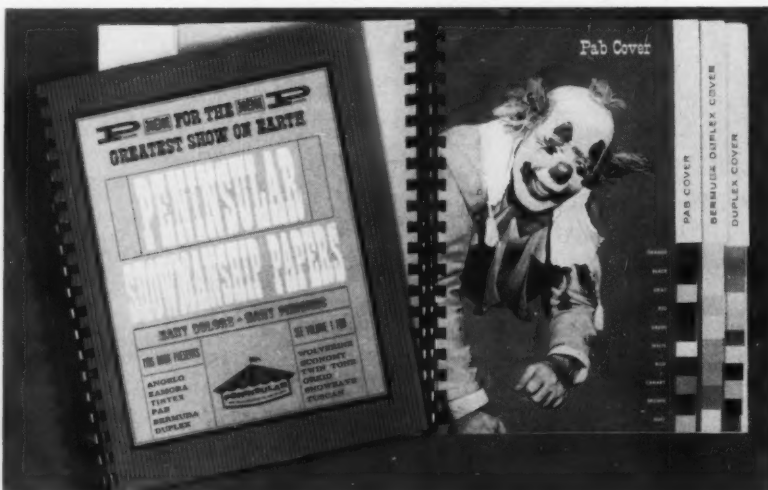
The details on Goebel slitter-rewinder equipment for paper, film, and foil converters are given in a booklet available from the Cottrell Co., subsidiary of Harris-Intertype Corp., Westerly, R.I. The Rapid-d, Practica, and Super models are illustrated and described with complete specifications given.

#### Peninsular Paper Catalog

Peninsular Paper Composite Sample Books are two volumes containing 118 samples of colored specialties and cover stock available from Peninsular Paper Co., Ypsilanti, Mich. All colors and weights of the 12 Peninsular stock brands are included in the books.

A description of the characteristics of each brand, suggestions for use, production pointers, specifications, and information on weights and sizes stocked are given. Copies may be obtained from Peninsular paper merchants.

A two-volume catalog of Peninsular cover papers and colored specialties is offered by the company



#### Chicago Baseball Schedule

Garden City Envelope Co. has produced a 1959 baseball schedule showing the home games of the Chicago Cubs and White Sox. The schedule is a slide-rule gadget made up of a card printed with the dates and opposing teams showing through windows cut into the envelope which contains it. Copies may be obtained from Mort Feder, sales manager of the company, at 3001 N. Rockwell St., Chicago 18.

#### Hot Spot Carbonizing Booklets

The Appleton Machine Co. Doven Division, which has moved its operations from Chicago to Appleton, Wis., has issued two brochures on hot spot carbonizing. "Progress With Hot Spot Carbonizing" tells how hot spot conversion equipment applied to a variety of letterpress and rotary presses can expand letterpress business volume. "What Every Printer Should Know About Hot Spot Carbonizing" is a question-and-answer booklet on the conversion process.

#### Two-Color Offset Presses

The first in a series of "Product Bulletins" released by American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N.J., describes the Chief 238, Chief 250, and Chief 255 high-speed two-color offset presses. Special features, advantages, diagrams, specifications, and descriptions of the line are included. Copies are available from sales representatives of ATF and branch offices.

#### Automatic Linecasting System

A folder offered by Radio Corp. of America, 12605 Arnold St., Detroit 39, illustrates and explains the operation and advantages of RCA Electro-Typesetters. The system, which operates from perforated tapes, permits remote operation of Linotype and Intertype linecasters at rated capacity, automatically setting up to 540 characters per minute.

## Justrite Companies Offer Parking Meter Envelopes



Parking meter and traffic violation envelopes are currently being featured by the Justrite envelope companies of St. Paul and Atlanta.

Furnished in 3 functional styles, these popular envelopes are tailor made for any traffic department's requirements. They open up new avenues for increasing your sales and profits.

Styles 1 and 2 are specially designed for cities using the Traf-O-Teria or Fine-O-Meter line box systems. They come in the standard size of 3"x7" in yellow waterproof and red kraft stocks . . . complete with carbonized sheets, ready for printing and binding.

No carbon sheets are required in Justrite's Style 3 violation envelope. It's furnished in white stock and measures 3 1/8"x5 1/2" with an additional 3/4" for its extended flap. This flap is removed by the traffic officer; the violator uses the envelope for remitting the penalty.

Get in on your share of this fast growing market. Write either Justrite factory for samples and prices of these and other items in Justrite's complete line of standard and specialty envelope products.

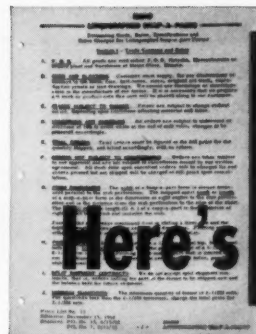
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**NORTHERN STATES ENVELOPE CO.**  
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**JUSTRITE ENVELOPE MFG. CO., INC.**  
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**Sold only.**

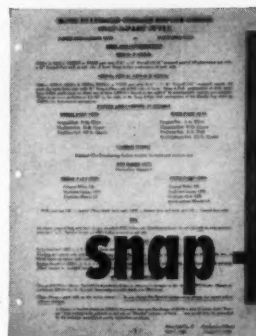


A new, competitive Lithographed Snap-A-Part list for 36 sizes of custom printed forms

## Here's how

Here's a new and better Standard Snap-A-Part list; 12 sizes up to 8 parts at economical prices

## to sell



Today's best Garage Repair Order list for 6 Standard styles, competitively priced on bond and N.C.R. papers

## snap-a-parts

Standard or Custom Meter Tickets are easily sold from the Hano Standard Meter Ticket list



## for profits in '59

Make your business form profits the easy way in '59. Be sure you have *and use* these four new Hano Snap-A-Part Price lists. Remember, Hano always has the *right* form at the *right* price at the *right* time.



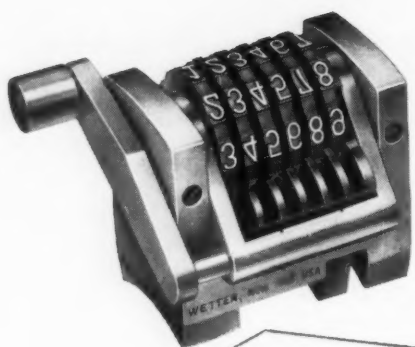
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COMPANY, INC.

MANIFOLD PRINTERS SINCE 1888

General and Sales Offices: Warehouse and Branch Plant  
HOLYOKE, MASSACHUSETTS MT. OLIVE, ILLINOIS





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WHEN YOU NUMBER  
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Rugged Wetter Rotaries easily operate at speeds of 30,000 impressions an hour. With the Wetter QUIK-LOK clamping gib, setup time drops to a minimum.

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ONLY UNION MADE NUMBERING MACHINE IN U. S. A.

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**AMERICAN STEEL CHASE COMPANY**

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LONG ISLAND CITY 1, N. Y.

The Inland and American PRINTER and LITHOGRAPHER  
For May, 1959

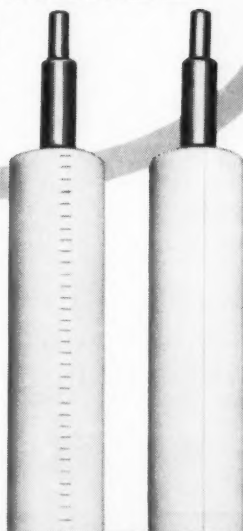
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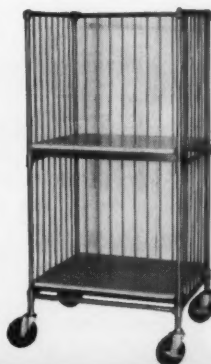


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General Offices, Research Laboratory, Demonstration Room & Factory  
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Eastern Sales and Service  
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**STURDY ROD AND PIPE CONSTRUCTION**—Securely welded for heavy duty use. Built for years of service.  
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Shipped KD. Easily Assembled.  
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Still the easiest way to get longer runs from your deep etch plates. So simple to use... and economical too! Free plant demonstration can be arranged or complete technical data sent upon request. Use the coupon!

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The Inland and American  
**PRINTER and  
LITHOGRAPHER**

# classified buyers' guide

**RATES:** Ordinary classified, \$1.50 a line per insertion (figure 36 characters per line); minimum \$4.50. Used monthly, \$45 a year for 3 lines; \$15 for each additional line. Situation wanted. \$1.15 a line, minimum \$3.45.

Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$27, used 12 times, \$22 per insertion. Two or four inches used one time, \$25 per inch. Full rate schedule on request. Please send payment with order.

Copy must be received at 79 W. Monroe St., Chicago 3, Ill., by the 18th of the month preceding date of publication.

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**MILWAUKEE BRONZERS**—For all presses. Some rebuilt units. C. B. Henschel Mfg. Co., West Mineral St., Milwaukee, Wis.

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**STOCK SNAPFORMS**  
READY FOR IMPRINTING  
(OR WE IMPRINT FOR YOU)  
FOR EVERY APPLICATION  
WRITE FOR PRICES AND SAMPLES  
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## BUSINESS OPPORTUNITIES

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3 Linos, 2 with star quadders, also broadening equipment, all in good condition. Over 70 faces, all in magazines, and large assortment of special mats and sorts, slides, etc. Large stock of strip material. Large volume of steady work practically noncompetitive. Established over 40 years and always profitable. Clear of debt. Located in the "Golden Triangle", the best location in Michigan. Owner wishes to retire. Curiosity seekers not wanted. Priced below gross or actual value. Will require at least \$12,000 down, balance in monthly payments.

**GLENN F. GARDNER**  
608 Lapeer Saginaw, Michigan

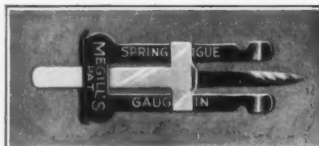
**WANTED: PUBLISHERS TO** form a co-operative printing and publishing venture. Write Charles Lamb, 3634 N. Ashland, Chicago 13, Illinois.

## CALENDAR AND CALENDAR PADS

**CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York, N.Y.

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Remember. Only Megill Makes  
**Spring Tongue® Gauge Pins**  
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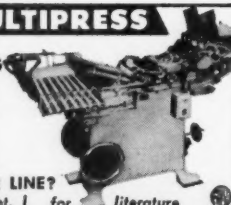
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The Universal\*, a new, improved gray contact screen, shoots faster, gives more contrast if desired, and better tone values. Rulings: 32, 45, 55, 60, 65, 75, 85, 100, 120, 133, 150, 175. Sizes: 8 x 10 to 23 x 29 in. Angle-ruled screens to 23 x 29 in. at same prices.

Write for new literature.

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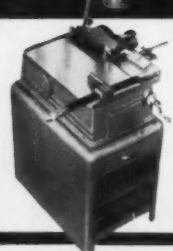
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J. A. RICHARDS CO., KALAMAZOO, MICH.  
RICHARDS' EXPERIENCE PAYS OFF  
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Ask for Goose Book full of ideas  
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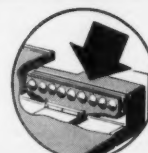
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**Graphic Arts**  
EXPOSITION  
NEW YORK COLISEUM, SEPT. 6 & 12, 1959

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Ball bearing, easy gliding tables on all models. Powerful workholder . . . Greater work capacity . . . Micro elevating saw head on Models B & C. Unsurpassed for quality and precision. Bench, console, floor models. Priced \$540.00 to \$825.00.



Tables glide effortlessly on 18 steel ball bearings.

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for your money

Dollar for dollar, you win with V-FLAPS . . . You win customers with bright White Wove that takes — and makes — fine impressions; with "The Executive Look"; and with attractive prices . . . You win a bigger pot with envelopes that are uniformly accurate, lie flat and are easy to make-ready and run on all presses. Write for selling aids and samples.

V-3

**UNITED STATES ENVELOPE**  
United States Envelope Company  
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Plants Coast to Coast

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for a limited time, for only

**\$14**

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in the graphic arts industry"

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**The Inland and American  
Printer and Lithographer**  
79 W. Monroe St., Chicago 3, Ill.

## Selective Offerings of Sound Equipment

**HARRIS** Model LTN 22x34**MILLER SY** 28x41 Unit**COTTRELL** Two Color 36x48**MIEHLE** 7/0 units with CS feeders**MIEHLE** 7/0 unit with 5-F feeder**MIEHLE** 6/0 Two Color units**MIEHLE** 4/0 Unit**MIEHLE** 41 chain delivery units**MIEHLE** No. 4-4R unit**MIEHLE** No. 1 unit, or hand fed**MIEHLE** V-50 Vertical**KELLY** No. 1 serial No. 2327**TYPE & PRESS of Illinois Inc.**3312 North Ravenswood  
Chicago 13**Printing Types and How to Use Them.**

By Stanley C. Hlasta. \$7.85. Information on 126 type faces most commonly used in books, magazines and advertising. Two parts: Book and Magazine Faces and Advertising and Display Faces. Send check or money order to Book Dept., The Inland and American PRINTER and LITHOGRAPHER, 79 W. Monroe, Chicago 3, Ill.

36-in. Champlain two-color Rotogravure Press with extra cylinders adaptable for laminated, manufactured new 1940.

**SILVER BROTHERS**57 Stuart St., Hamilton, Ontario, Canada  
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**Ti-Pi**  
Plastic and Rubber Printing Plate Materials. Sold by leading Printers' Supply Dealers—Used by leading Rubber Engravers. Free samples. Ti-Pi, 1000 Bdwy, Kansas City 5, Mo.

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Six models to choose from! On all models, vacuum frame loads in conventional face-up manner . . . then—with a touch of the release knob—entire frame pivots downward for even exposure. Special-design reflector and built-in carbon arc lamp. For plates up to and including the following sizes: 13" x 18", 18" x 24", 21" x 26", 28" x 32", 30" x 40", and 50" x 62". All models easily operated from one position. Write for Bulletin 500B.

**6-SIZES**

company, inc.

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and Factory:

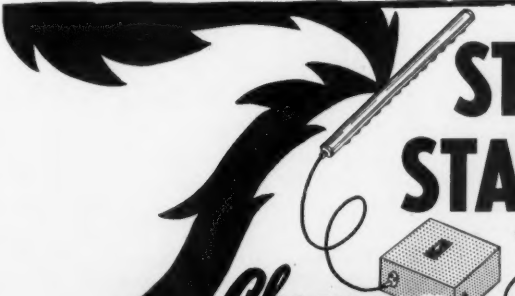
824 S. Western Ave., Chicago 12, Ill.

Eastern Sales and Service:

214 Fourth Avenue, New York, N.Y.

**EQUIPMENT WANTED**

**COXHEAD COMPOSOMATIC** or model 160 Varityper & Coxhead Liner Wanted. Give full details & lowest price for cash to box No. Q-81, The Inland & Amer. Prntr. & Litho., 79 W. Monroe, Chicago 3, Illinois.



**STOP  
STATIC**  
with a  
**Chapman**  
**STATIC ELIMINATOR**

The Original Electronic Static Eliminator,  
since 1904 . . .

**OVER 50 YEARS  
EXPERIENCE AND  
'KNOW-HOW' IS AVAILABLE  
TO YOU WITHOUT  
OBLIGATION**

Write and tell us about your static problems  
and we will make recommendations  
and quote prices.

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38 PORE STREET • PORTLAND, MAINE • U. S. A.

## FOLDERS

**FOLDERS & FEEDERS**—Large selection, New, Used and Rebuilt Brown Folding Machine Co., Since 1882. 3767 Chester Ave., Cleveland 14, Ohio.

## HELP WANTED

### LOOKING FOR A NEW JOB?

Production Man— Business Forms	MIDWEST	\$10,000
Production Assistant— Offset	OHIO	to \$ 9,000
Foreman—Litho Color Plate Dept.	EAST	\$14,000 - \$15,000
Asst. Sales Manager— Equip & Supplies	MIDWEST	\$10,000
Design Engineer	MIDWEST	\$10,000 - \$20,000
Shop Foreman— Letterpress	INDIANA	\$ 6,000

**WANTED:** Cameramen, platemakers, strippers, pressmen, compositors, proofreaders, monotype, folder operators, bindery-men, etc. Offset pressmen in high demand.

### GRAPHIC ARTS EMPLOYMENT SERVICE

He'len M. Winters, Mgr.  
Dept. 1D-5, 307 E. 4th St., Cincinnati 2, Ohio  
List Your Confidential Application With Us

## OFFSET-PRESSMAN

There exists in our company, a nationally known and progressive paper organization, an unusual opportunity for the man who has:

1. High school education and trade school training in lithography
2. Experience in offset lithography from platemaking through press operating
3. Supervisory experience in offset lithography
4. Knowledge of, and interest in, the technical aspects of the lithographing industry, and
5. Is willing to travel and help customers with technical problems.

We are ready to offer to the man who fills the above description an interesting and secure future with one of the country's leading pulp and paper manufacturers. Reply should give complete details as to experience, previous connections, earnings, salary required, etc. We will hold information in strict confidence. Write Box Q-84, Inland & American Printer & Lithographer, 79 W. Monroe, Chicago 3, Illinois

## PROGRESSIVE TRADE PUBLICATION

**PLANT** Expanding Second Shift needs Working Foreman of Pressroom who knows all phases of presswork. Complete letter press plant of 60 employees. Equipment 2 color and single color Millers, Miehes, Excellent opportunity. Liberal Vacation Policy, Blue Cross-Shield, Insurance coverage. Growing concern requires growing men. Write Dartmouth Printing Co., Hanover, N. H.

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**EXECUTIVE PRODUCTION MANAGER** Live wire, expanding, printing organization seeks qualified man with initiative, ability to make decisions, to stand on his own feet, assume full responsibility for production. Completely air conditioned offset plant located in Midwest city. Have art, camera, platemaking, 77" four color, two, and single color press departments. Man qualified will find this executive position unusual in opportunity. Give us details of experience and photo. No reference will be made to present or past employers until we have talked with you. Box Q-80, Inland & Amer. Prntr. & Litho., 79 W. Monroe, Chicago 3.

**MODERN, EFFICIENTLY** operated trade plant catering to leading advertising accounts in rapidly growing Denver. Has opening for high grade typographer with basic art background. Must have imagination and ideas, be able and willing to do production when necessary. Able to direct others and follow through. Excellent future awaits right man. Ernie Brame, Typecrafter, 2353 Curtis Street, Denver 5, Colorado.

**Typographic Markup Man**—Advertising agency markup. Quality typographic house in progressive Southern city needs man with four years or more service desk experience. Unusual opportunity for top-notch man. Box Q-79, The Inland Printer, 79 W. Monroe, Chicago 3, Illinois.

## INK CONDITIONERS

**"ARMOR PLATE" YOUR INKS!**  
**GLAZCOTE INK CONDITIONER**  
Provides tough, scuff- & scratch-resistant finish.  
1 lb. can \$2.20 Send for Price List  
**CENTRAL COMPOUNDING COMPANY**  
1719 North Damen Avenue • Chicago 47, Illinois  
Mfrs. of Yrik, 20/20 Overprint Varnish, 33 & 0-33 Ink Conditioners

## INSTRUCTIONS

**Linotype-Intertype Instruction**  
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Logan, Ohio

## PRINTING SERVICES

**I AM LOOKING FOR A PRINTER** who can handle large quantities for syndication hardware — auto accessories — drug etc., with speed, economy and service. Send samples. Box No. Q-82 Inland & Amer. Prntr. & Litho., 79 W. Monroe, Chicago 3.

## PROPERTIES

### LISTINGS—SALES—LEASES

California newspaper and graphic arts properties. Let an experienced, former publisher-printer handle your transaction. Service, integrity count with us. Don Matchan, c/o W. B. Krause, Broker, 130 Main, Los Altos, Calif.

## SALES AIDS

### "It Sells printing!"

• Use "The Notebook of a Printer." It's the best printer's house-organ you can get because it sells printing. Your name designed into it. Smart, low cost. Sales copy wins natl. award. ASK. Maybe your city and area is open. "It brings in business." "Prospects call us." "It makes money" ... clients say. Send for facts: The ARBOGUST Co., Adv., 228 N. LaSalle St., Chicago 1, Illinois.

**tips** the world's finest  
printing sales magazine  
with your own imprint,  
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buyer of printing. Uses process color,  
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## MAILING PIECES FOR THE PRINTER

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Dallas, Texas

## SITUATIONS WANTED

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**TICKETS**—Roll, Machine Folded for Amusements, Work Tickets, Reserved Seat, Strip, Merchants Trade Day, etc. Stock roll tickets. Daly Ticket Company, Collinsville, Illinois.

## TYPE & TYPE FOUNDERS

**HEADQUARTERS FOR**  
**CENTAUR**  
...and many other fine, useful types.  
Send for prices and specimens of all  
M & H Foundry Types.  
**MACKENZIE & HARRIS, INC.**  
659 FOLSOM STREET, SAN FRANCISCO 7, CALIFORNIA

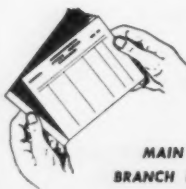
Forms Dealers . . . Printers . . . Agents . . .

## GAVRIN PRESS OFFERS YOU:

GENEROUS DISCOUNTS AND REPEAT ALLOWANCES

A FULL RANGE OF UNIT AND CONTINUOUS FORMS

35 TO 45 DAY DELIVERY ON MOST FORMS



WRITE TODAY FOR FREE DEALER'S KIT!

**ARTHUR J. GAVRIN PRESS, INC.**

Mfrs. of Snap-Easy & Tab-Easy Forms

**MAIN PLANT:** NEW ROCHELLE, N. Y.  
**BRANCH PLANTS:** DENISON, TEXAS; DANVILLE, KY.

## How to Do Embossing In Your Own Plant

You can do professional embossing on your regular job presses if you order STEWART'S EMBOSsing BOARDS from The Inland and American Printer and Lithographer. A booklet giving full instructions is included with every order. Don't let those extra profits walk out the door.

5 1/4 x 9 1/2 inches.....\$1.60 a dozen  
9 1/2 x 11 1/2 inches.....\$2.85 a dozen

Send check or money order to

**THE INLAND AND AMERICAN  
PRINTER AND LITHOGRAPHER**  
79 West Monroe Street, Chicago 3, Illinois

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# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ **THE PULP AND PAPER INDUSTRY** in the United States has become astoundingly and almost unbelievably large. The American Paper and Pulp Association says there are now 864 pulp and paper plant locations in this country and mills in 42 states.

Even more surprising is the fact that there are pulp and paper mills in 532 cities and towns. The industry hires well over half a million persons who not only work in mills but also for manufacturers of bags, boxes, and other allied lines.

Wages and salaries paid annually in the paper and allied products industry total \$2½-billion. Annual sales of paper and allied products run \$10½-billion.

Federal taxes levied amount to \$600-million and state and local taxes are \$200-million. Capital expenditures for new products and equipment in the postwar decade ran well over \$5-billion, which indicates that the industry hasn't been asleep exactly but may also indicate that there has been a bit of overexpansion in some lines.

Over 30-million tons of paper and paperboard are produced annually while wood pulp production on a yearly basis is over 21-million tons. It costs over \$1-billion annually just to haul all this paper and board to wherever it is needed. Payments for pulpwood run to \$700-million.

Annual expenditures for research, it is interesting to note, total \$40-million, which is an astounding figure when compared with the somewhat meager total paid out for research by the printing and lithographing industry.

★ **A CHINESE PAPER MILL**, erected with East German and Soviet aid, has commenced operations at Nanping with a daily production of 100 tons of newsprint. It is China's third new factory of this type.

★ **MOST PAPER MANUFACTURERS** and their distributors steer clear of the subject in this country but the British Federation of Master Printers is becoming concerned at the increasing amount of paper being sold by paper merchants direct to users. So the BFMP members are trying to get the National Association of Paper Merchants to agree upon a new code of ethics. After a series of meetings NAPM will recommend to paper merchants that they adopt revised principles of trading as follows:

"1. A paper merchant shall, so far as possible, endeavor at all times to divert all orders and inquiries received from consumers to printers or retail stationers.

"2. A paper merchant shall in no circumstances supply direct to consumers engaged in the professions (e.g. accountants, architects, solicitors, surveyors). Where such consumers are already supplied direct by a merchant, the mer-

chant concerned shall divert the trade to a printer or retail stationer.

"3. A paper merchant shall in no circumstances supply direct to any other consumer unless that consumer's apparent buying capacity of printing, writing, and duplicating paper exceeds £40 [pound = \$2.81] per month (or approximately £480 per annum). Where a merchant is already supplying direct to any consumer whose apparent buying capacity of printing, writing, and duplicating paper does not exceed £40 per month (or approximately £480 per annum) the merchant concerned shall divert the trade to a printer or retail stationer."

It's about time something is done in this country to check the practice of paper merchants selling direct to the consumer so that some of the trade lost by printers and lithographers will be regained. That is not to say, however, that very large users of paper may not deal direct with paper mills of their choice or that the printer may not charge for handling and insuring paper that is purchased under such circumstances.

★ **WHY DO PHOTOENGRAVERS PERSIST** in making plates by the inch instead of by the pica, particularly when printers use the pica system? This publication orders all of its engravings so many picas wide and so many picas deep, but our photoengraver always converts our instructions into inches and charges accordingly. It's difficult, if not downright impossible, to convert a system based on one-sixth or one-twelfth of an inch to a system based on one-quarter or one-eighth of an inch. Thousands of other printers and publishers must have the same trouble.

The exasperating result of the conversion is that the engravings don't measure right on the pica or half-pica, much to the consternation of the printer when he tries to make up a page with inch-based engravings and pica-based type. Maybe we'd better just give the whole thing up and plug for everybody to adopt the metric system. It's time standardization hit the printing industry.

★ **MEMO FROM AN IRISH PRINTER** to a printing ink manufacturer: "Please send me 12 pounds of jobbing black letterpress ink—your cheapest quality will do—it is only for a Church Magazine."

★ **A NEW TYPE FACE**, Max Factor Roman, has been designed for Max Factor & Co. to create an "atmosphere of sophistication, femininity and distinctive style for its ads." We look forward to the day when we can set type in Armour Fertilizer Script or in Garbage Disposal Italic.



## "Nothing but Cromwell tympan for 40 years, son"

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